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STATEN ISLAND - January 2, 1956

# The Community Concert Association

*Presents*

## ARTHUR FIEDLER

and

## The BOSTON POPS TOUR ORCHESTRA

(by arrangement with the Boston Symphony Orchestra)

RUTH SLENZYNSKA, *Pianist*

HARRY JOHN BROWN, *Assistant Conductor*

1955

1956

### *Program*

Polonaise from "Eugene Onegin" . . . . .	Tchaikovsky
Overture to "The Barber of Seville" . . . . .	Rossini
Fantasia on Greensleeves . . . . .	Vaughan Williams
Suite from the Ballet, "Graduation Ball" . . . . .	Strauss
Acceleration Waltz—Perpetual Motion—Nocturne—March—Galop	

### *Intermission*

Concerto for Piano and Orchestra No. 1 in G minor, Op. 25 . . .	Mendelssohn
Molto allegro con fuoco—Andante—Presto	

*Soloist: RUTH SLENZYNSKA*

The Sorcerer's Apprentice . . . . .	Dukas
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Mister Sandman—Melody of Love—The Naughty Lady of Shady Lane—	
Three Coins in the Fountain—Tweedle-Dee	
On the Trail, from "Grand Canyon Suite" . . . . .	Grofé

Look Sharp—Be Sharp . . . . . Merrick-Bennett

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Baldwin Piano

RCA Victor Records

Tour Manager: N. S. Shirk, Asst. Manager, Boston Symphony Orchestra

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WESTFIELD, N. J. - January 3, 1956

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Fantasia on Greensleeves . . . . .	Vaughan Williams
Suite from "Gaîté Parisienne" . . . . .	Offenbach
Overture—Allegro brillante—Polka—Galop—Waltz—March— Can-Can—Finale	

#### Intermission

Rhapsody on a Theme of Paganini, for Piano and Orchestra . . .	Rachmaninoff
Soloist: RUTH SLENCZYNSKA	
Capriccio Espagnol . . . . .	Rimsky-Korsakoff
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Suite from the Ballet, "Gaîté Parisienne" (Paris Gayety) . . . . . *Offenbach*

Overture—Allegro brillante—Polka—Galop—Valse—March—  
Can-Can—Finale

This music, especially arranged for the Ballet Russe de Monte Carlo, and used by their permission, is from one of their most popular ballets. Its melodies are selected from various works of Offenbach, such as "Orpheus in Hades," "Fair Helen," and "Tales of Hoffmann." The characters of the ballet are largely drawn from those of "Parisian Life."

*Intermission*

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Rhapsody on a Theme of Paganini, for Piano and Orchestra . . . *Rachmaninoff*

*Soloist: RUTH SLENCKZYNSSKA*

This rhapsodic set of variations may, with modern freedom of terminology, be placed with the composer's piano concertos to extend the list to five. The theme—the same one used by Brahms in variations for piano alone—is from Paganini's "Twenty-Four Caprices for Violin Solo." In the brilliance of the piano part, Rachmaninoff rivals the Italian virtuoso's wizardry in exploiting the violin, and far surpasses him in the magnificence of his orchestration.

Capriccio Espagnol . . . . . *Rimsky-Korsakoff*

Many a musical work is dedicated to some particular individual. But this one is unique in being dedicated to each and every member of the orchestra in St. Petersburg which first played it. That was their reward for their responsiveness to the many opportunities in this music for brilliant display of the prowess of each section of the orchestra. Players since then have re-experienced the zest of the first ones for this work.

*Intermission*

Popsorama . . . . . *Jack Mason*

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HAZLETON, PA. - January 4, 1956

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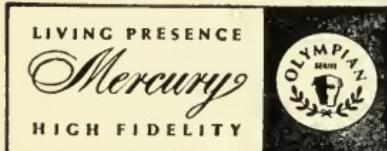
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### INTERMISSION

(Continued on Page 5)



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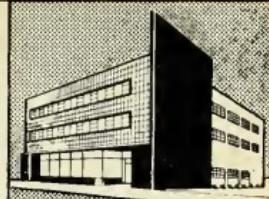
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## PROGRAM—(Continued)

Popsonama

arranged by Mason

Mister Sandman — Melody of Love — The Naughty Lady of Shady Lane  
Three Coins in the Fountain — Tweedle-Dee

On the Trail, from "Grand Canyon Suite" ... Grofe

Look Sharp — Be Sharp ... Merrick-Bennett

**"POPS INFORMALS"**

by LANING HUMPHREY

Polonaise from the Opera, "Eugene Onegin" ... Tchaikovsky

The splendid Polonaise opens the ball at the palace of Prince Gremin to which Onegin has been invited on returning from his travels abroad. The beautiful Princess Gremin is none other than Tatiana whose love he had spurned when she was a dreamy, romantic girl living in the country. Now it is he who falls hopelessly in love.

Overture to "The Barber of Seville" ... Rossini

In these romping measures many listeners have found the perfect expression of the merry events which follow in Rossini's comic opera masterpiece. But old editions of the orchestral parts used by Boston Pops musicians bear the title: "Overture to 'Elizabeth, Queen of England.'" Not only did the thrifty composer borrow the overture from that earlier—and unsuccessful—opera of his; he had already used it in the still earlier and equally unsuccessful operas, "Aureliano in Palmira," and "L'Equivoco Stravagante." A very versatile overture!

(Continued on Page 6)

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## PROGRAM—(Continued)

Fantasia on "Greensleeves"

*Vaughan-Williams*

Now familiar as the melody of the Christmas song, "What Child is This?" the theme of these variations was coupled in Shakespeare's time with the following love lyrics:

"Alas! my love, you do me wrong  
To cast me off discourteously—  
And I have loved you so long,  
Delighting in your company.  
Greensleeve was all my joy,  
Greensleeves was my delight  
Greensleeves was my heart of gold,  
And who but my Lady Greensleevs."

Suite from the Ballet, "Graduation Ball"

*Johann Strauss, Jr.*

Acceleration Waltz — Perpetual Motion — Nocturne — March — Galop

David Lichine devised the choreography for this one-act ballet to a set of Strauss' compositions. The first performance was in the Theatre Royal of Sydney, Australia, on February 28, 1940. In the present suite are included Acceleration Waltz, Op. 234; Perpetual Motion—A Musical Joke, Op. 257; Nocturne-Quadrille, Op. 120; March; Galop.

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## PROGRAM—(Continued)

Rhapsody on a Theme of Paganini ..... *Rachmaninoff*  
 for Piano and Orchestra ..... *Rachmaninoff*

Soloist: RUTH SLENZYNSKA

This rhapsodic set of variations may, with modern freedom of terminology, be placed with the composer's piano concertos to extend the list to five. The theme—the same one used by Brahms in variations for piano alone—is from Paganini's Twenty-Four Caprices for Violin Solo." In the brilliance of the piano part, Rachmaninoff rivals the Italian virtuoso's wizardry in exploiting the violin, and far surpasses him in the magnificence of his orchestration.

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## INTERMISSION

(Continued on Page 8)

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## PROGRAM—(Continued)

Popsorama ..... *Jack Mason*

Mister Sandman—Melody of Love—The Naughty Lady of Shady Lane  
Three Coins in the Fountain—Tweedle-Dee

A composer and arranger popular with Boston Pops audiences, Mason has whipped this up to the Queen's taste.

On the Trail, from "Grand Canyon Suite" ..... *Grofe*

The sound and rhythm of the hoofs of the donkey's—and their voices—are heard; impressions of their human companions, suggested.

Look Sharp — Be Sharp ..... *Merrick-Bennett*

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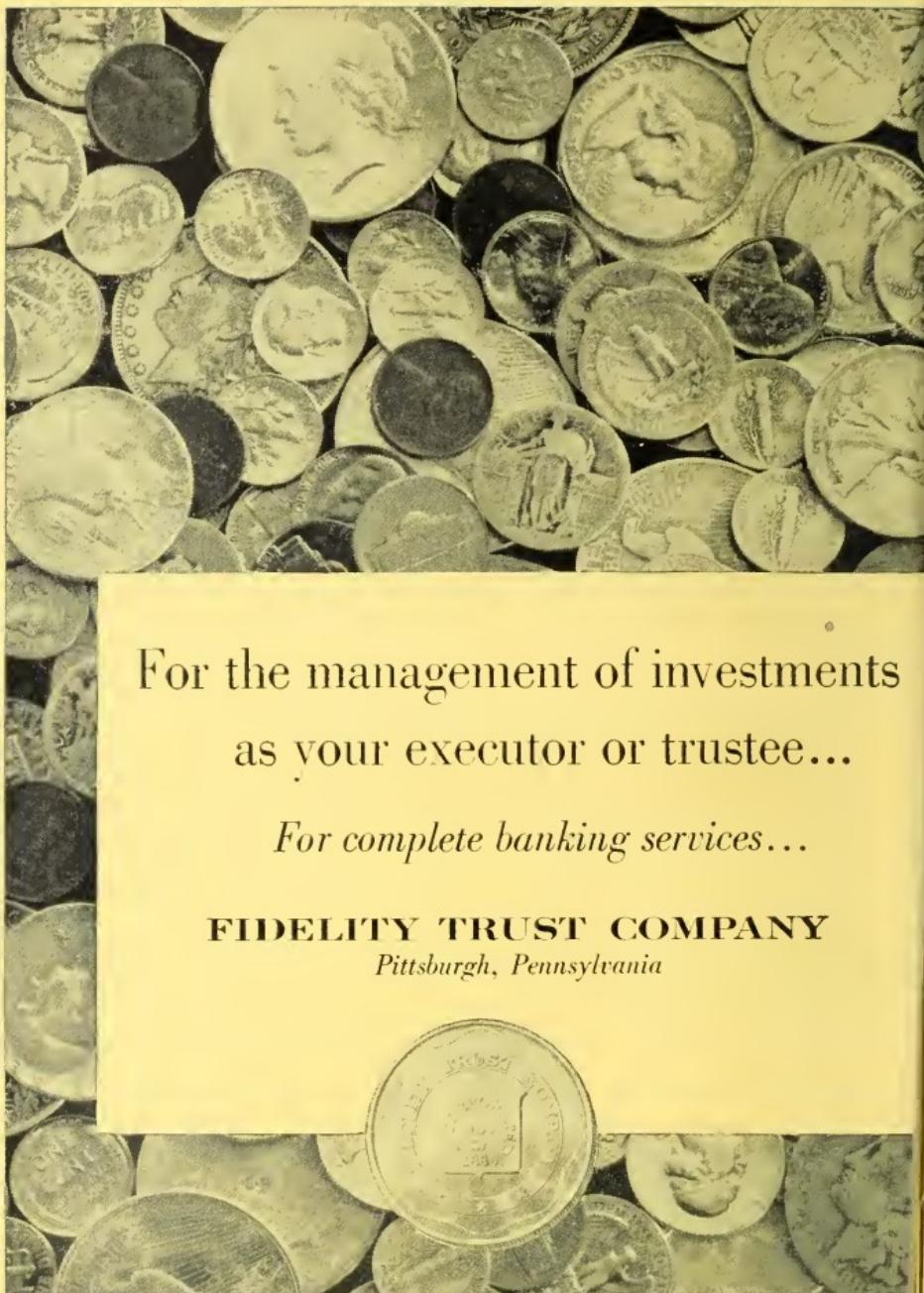


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HARRY JOHN BROWN, *Assistant Conductor*

P R O G R A M

Polonaise, from "Eugene Onegin"	Tchaikovsky
Overture to "The Barber of Seville"	Rossini
Fantasia on Greensleeves	Vaughan-Williams
Suite from "Gaîté Parisienne"	Offenbach
Overture—Allegro brillante—Polka—Galop—Waltz—March— Can-Can—Finale	
INTERMISSION	
Rhapsody on a Theme of Paganini for Piano and Orchestra	Rachmaninoff
Soloist: RUTH SLENCZYNSKA	
Capriccio Espagnol	Rimsky-Korsakoff
Alborada—Variations—Alborada—Gypsy Scene— Fandango of the Asturias	
INTERMISSION	
Popsorama	arranged by Mason
Mister Sandman—Melody of Love—The Naughty Lady of Shady Lane Three Coins in the Fountain—Tweedle-Dee	
On the Trail, from "Grand Canyon Suite"	Grofé
Look Sharp - Be Sharp	Merrick-Bennett

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by Laning Humphrey

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Tchaikovsky

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Delighting in your company.  
Greensleeves was all my joy,  
Greensleeves was my delight  
Greensleeves was my heart of gold,  
And who but my Lady Greensleeves."

### Suite from the Ballet, "Gaîté Parisienne"

(Parisian Gayety)

Offenbach

Overture—Allegro brillante—Polka—Galop—Valse—March—  
Can-Can—Finale

This music, especially arranged for the Ballet Russe de Monte Carlo, and used by their permission, is from one of their most popular ballets. Its melodies are selected from various works of Offenbach, such as "Orpheus in Hades," "Fair Helen," and "Tales of Hoffmann." The characters of the ballet are largely drawn from those of "Parisian Life."

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Capriccio Espagnol ..... *Rimsky-Korsakoff*

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Popsonama ..... *Jack Mason*

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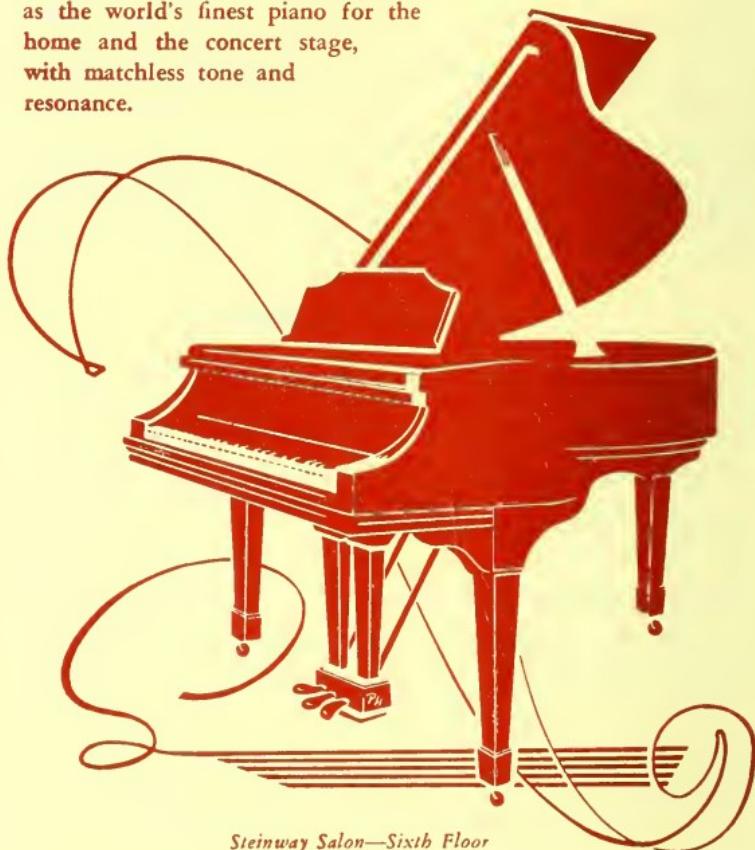
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# *Program*

TSCHAIKOVSKY	Polonaise from "Eugene Onegin"
ROSSINI	Overture to "The Barber of Seville"
VAUGHAN-WILLIAMS	Fantasia on "Greensleeves"
STRAUSS-LICHINE	Suite from the Ballet "Graduation"
MENDELSSOHN	Piano Concerto No. 1 in G Minor (Opus 25)
DUKAS	"The Sorcerers Apprentice"
Arr. by MASON	"Popsorama"

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and the

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Symphony No. 5, in C Minor, Op. 67: First Movement: ALLEGRO CON BRIO (Abridged) (Beethoven); Symphony No. 8, in B Minor ("Unfinished"): First Movement: ALLEGRO MODERATO (Abridged) (Schubert); Aida: Act II: GRAND MARCH (Verdi); Concerto No. 1, in B-Flat Minor, Op. 23: First Movement: ANDANTE NON TROPPO (Abridged) (Tchaikovsky) (Sanroma, Pianist); Der Rosenkavalier: WALTZES (R. Strauss); Symphony No. 5, in E Minor, Op. 95 ("From the New World"); Second Movement: LARGO (Abridged) (Dvorak); FINLANDIA, Op. 26, No. 7 (Sibelius); The Sleeping Beauty: WALTZ (Tchaikovsky); Les Sylphides: MAZURKA No. 23, IN D, Op. 33, No. 2; NOCTURNE No. 10, IN A-FLAT, Op. 32, No. 2; WALTZ No. 1, IN E-FLAT, Op. 18 ("Grande valse brillante") (Chopin); Cavalleria Rusticana: INTERMEZZO (Mascagni); Concerto No. 2, in C Minor, Op. 18: Third Movement: MODERATO (Abridged) (Rachmaninoff) (Sanroma, Pianist)

FIEDLER'S 25th

POMP AND CIRCUMSTANCE MARCH IN D, Op. 39, No. 1 (Elgar); NONE BUT THE LONELY HEART (Tchaikovsky-Cailliet); THUNDER AND LIGHTNING POLKA, Op. 324 (J. Strauss, Jr.); Rose Mousse: ENTR'ACTE (Bosc); LOIN DU BAL (Gillet); ENTRANCE OF THE LITTLE FAUNS (from "Cydalis") (Pierne); MOSQUITO DANCE (Whlte); LA GOLONDrina (Serradell); RADETZKY MARCH (J. Strauss, Sr.-Paganini); THE SLEEPING BEAUTY WALTZ (Tchaikovsky); Natoma: DAGGER DANCE (Herbert); WIEN BLEIBT WIEN (Schramml); LA CAMPANELLA (Paganini); DIE FEDERMAUS POLKA, Op. 362 (J. Strauss, Jr.); THE BIRTHDAY FANTASY (Trad.-Cailliet); BATTLE HYMN OF THE REPUBLIC (Steffe-Gould)

GAITE PARISIENNE (Offenbach)

MARCHES, CLASSIC, BY THE BOSTON POPS

Aida: Act II: GRAND MARCH (Verdi); MARCHE MILLTAIRE (Schubert); MARCH OF THE LITTLE LEAD SOLDIERS (Pierne); FUNERAL MARCH OF A MARIONETTE (Gounod)

NUTCRACKER SUITE (Excerpts) (Tchaikovsky) / MASQUERADE (Khatchaturian)

OPERA WITHOUT SINGING

Aida: Act II: GRAND MARCH (Verdi); Rigoletto: Act IV: QUARTET (Verdi); Tales of Hoffmann: Act III: BARCAROLLE (Offenbach); Barber of Seville: Act I: LARGO AL FACTOTUM (Rossini); Ghitalla, Trumpet Solo); II Trovatore: Act II: ANVIL CHORUS (Verdi); Lucia di Lammermoor: Act II: SEXTET (Donizetti); Thais: Act II: MEDITATION (Massenet) (Krips, Violin Solo); Faust: Act IV: SOLDIERS' CHORUS . . . . .

OPERATIC BALLET MUSIC

Faust: BALLET MUSIC; WALTZES (Gounod); Der Rosenkavalier: WALTZES (R. Strauss); The Queen of Sheba: BALLET MUSIC (Goldmark); La Gioconda: DANCE OF THE HOURS (Ponchielli); Jewels of the Madonna: DANCE OF THE CAMORRISTI (Wolfferrari); Snegurochka: Act III: DANCE OF THE BUFFOONS (Rimsky-Korsakoff)

SLAUGHTER ON TENTH AVENUE AND OTHER BALLET SELECTIONS

SLAUGHTER ON TENTH AVENUE (Rodgers); Rodeo: WALTZ; SATURDAY NIGHT HOE-DOWN (Copland); Fancy Free: GALOP; WALTZ; DANZON (Bernstein); Interplay: GAVOTTE; THE BLUES (Gould) (Litwin, Piano Solo), THE THREE-CORNERED HAT — Ballet Suite (Falla); The Age of Gold: POLKA (Shostakovich); Gayne Ballet Suite: SABRE DANCE (Khatchaturian); Sebastian: BARCAROLLE (Menotti); Petrouchka: DANCE OF THE BALLERINA; DANSE RUSSE (Stravinsky) (Voisin, Cond. Solo)

STRAUSS, MR., COMES TO BOSTON  
(J. Strauss, Jr.) (Album)

ANN ARBOR, MICHIGAN - January 8, 1956

UNIVERSITY MUSICAL SOCIETY

Charles A. Sink, President

Thor Johnson, Guest Conductor

Lester McCoy, Associate Conductor

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### Third Concert

1955-1956

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Complete Series 3172

# Tenth Annual Extra Concert Series

ARTHUR FIEDLER  
and

## THE BOSTON POPS TOUR ORCHESTRA

*By arrangement with the Boston Symphony Orchestra*

Soloist: RUTH SLENCZYNSSKA, *Pianist*

SUNDAY EVENING, JANUARY 8, 1956, AT 8:30

## HILL AUDITORIUM, ANN ARBOR, MICHIGAN

## PROGRAM

- |   |                     |
|---|---------------------|
| Polonaise from <i>Eugene Onegin</i>                     | TCHAIKOVSKY         |
| Overture to <i>The Barber of Seville</i>                | ROSSINI             |
| Fantasia on "Greensleeves"                              | VAUGHAN WILLIAMS    |
| Suite from "Graduation Ball"                            | JOHANN STRAUSS, JR. |
| Accelerated Waltz; Pantomime; Nocturne; March; Cakewalk |                     |

#### **INTERMISSION (short)**

- Rhapsody on a Theme of Paganini, for  
Piano and Orchestra . . . . . RACHMANINOFF

- The Sorcerer's Apprentice      [About](#) [Contact](#) [Privacy](#) [Terms](#) [Help](#) [Log In](#) DUKAS

## INTERMISSION

- Popsorama . . . . . Arr. by JACK MASON  
Mister Sandman; Melody of Love; The Naughty Lady of Shady Lane; Three  
Coins in the Fountain; Tweedle-Dee

- On the Trail, from "Grand Canyon Suite" . . . . . GROFE  
Look Sharp, Be Sharp . . . . . MERRICK-BENNETT

RCA Victor Records

NOTE.—The University Musical Society has presented Arthur Fiedler and the Boston Pops Tour Orchestra on previous occasions as follows: March 23, 1953; and March 4, 1954.

*Baldwin Piano through the courtesy of the Ypsilanti Piano Company.*

Sixteenth Annual  
**CHAMBER MUSIC FESTIVAL**

Rackham Auditorium

**BUDAPEST QUARTET**

**JOSEF ROISMAN**  
First Violin

**BORIS KROYT**  
Viola

**ALEXANDER SCHNEIDER**  
Second Violin

**MISCHA SCHNEIDER**  
Violoncello

**ROBERT COURTE**, Guest Violist

**FRIDAY, FEBRUARY 17, 8:30 P.M.**

Quartet in F major, Op. 18, No. 1 . . . . .	BEETHOVEN
Quartet, Op. 10, No. 2 . . . . .	KODÁLY
Quintet in C major, K. 515 . . . . .	MOZART

**SATURDAY, FEBRUARY 18, 8:30 P.M.**

Quartet in G major, Op. 18, No. 2 . . . . .	BEETHOVEN
Quartet in E minor, Op. 116, No. 1 . . . . .	SMETANA
Quintet in G minor, K. 516 . . . . .	MOZART

**SUNDAY, FEBRUARY 19, 2:30 P.M.**

Quartet in D major, Op. 18, No. 3 . . . . .	BEETHOVEN
Quartet in F major, Op. 96 . . . . .	DVOŘÁK
Quintet in D major, K. 593 . . . . .	MOZART

SEASON TICKETS (3 concerts): \$3.50 and \$2.50

SINGLE CONCERTS: \$1.75 and \$1.25

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VIENNA CHOIR BOYS (C.U.) 2:30 P.M. . . . .	Sunday, January 15
MYRA HESS, <i>Pianist</i> (Extra) . . . . .	Wednesday, February 15
TORONTO SYMPHONY ORCHESTRA (C.U.) . .	Wednesday, February 22
SIR ERNEST MACMILLAN, <i>Conductor</i>	
ARTUR RUBINSTEIN, <i>Pianist</i> (C.U.) . . . . .	Thursday, March 1
TERESA STICH-RANDALL, <i>Soprano</i> (Extra) . . . . .	Friday, March 9
VIRTUOSI DI ROMA (C.U.) . . . . .	Tuesday, March 13
WALTER GIESEKING, <i>Pianist</i> (C.U.) . . . . .	Monday, March 19

*Tickets:* \$3.50—\$3.00—\$2.50—\$2.00 and \$1.50.

MAY FESTIVAL . . . . . May 3, 4, 5, 6, 1956  
SEASON TICKETS: \$13.00—\$10.00—\$9.00—\$8.00

EAST LANSING, MICHIGAN - January 9, 1956

# Michigan State University Lecture-Concert Series

presents

# ARTHUR FIEDLER AND THE BOSTON POPS TOUR ORCHESTRA



MONDAY, JANUARY 9, 1956  
UNIVERSITY AUDITORIUM  
EAST LANSING, MICHIGAN  
8:15 P.M.

ARTHUR FIEDLER

and

THE BOSTON POPS TOUR ORCHESTRA

(by arrangement with the Boston Symphony Orchestra)

RUTH SLENCKYZNSKA, Pianist

HARRY JOHN BROWN, Assistant Conductor

Program

Polonaise from "Eugene Onegin" ..... Tchaikovsky

The splendid Polonaise opens the ball at the palace of Prince Gremi to which Onegin has been invited on returning from his travels abroad. The beautiful Princess Gremi is none other than Tatiana whose love he had spurned when she was a dreamy, romantic girl living in the country. Now it is he who falls hopelessly in love.

Overture to "The Barber of Seville" ..... Rossini

In these romping measures many listeners have found the perfect expression of the merry events which follow in Rossini's comic opera masterpiece. But old editions of the orchestral parts used by Boston Pops musicians bear the title: "Overture to 'Elizabeth, Queen of England.' " Not only did the thrifty composer borrow the overture from that earlier—and unsuccessful—opera of his; he had already used it in the still earlier and equally unsuccessful operas, "Aureliano in Palmira," and "L'Equivoco Stravagante." A very versatile overture!

Fantasia on "Greensleeves" ..... Vaughan-Williams

Now familiar as the melody of the Christmas song, "What Child is This?" the theme of these variations was coupled in Shakespeare's time with the following love lyrics:

"Alas! my love, you do me wrong  
To cast me off discourteously—  
And I have loved you so long,  
Delighting in your company.  
Greensleeves was all my joy,  
Greensleeves was my delight  
Greensleeves was my heart of gold,  
And who but my Lady Greensleeves."

Suite from "Graduation Ball" ..... Johann Strauss, Jr.

Acceleration Waltz—Perpetual Motion—Nocturne—March—Galop

David Lichine devised the choreography for this one-act ballet to a set of Strauss' compositions. The first performance was in the Theatre Royal of Sydney, Australia, on February 28, 1940. In the present suite are in-

cluded Acceleration Waltz, Op. 234; Perpetual Motion - A Musical Joke, Op. 257; Nocturne-Quadrille, Op. 120; March; Galop.

## INTERMISSION

Rhapsody on a Theme of Paganini ..... Rachmaninoff  
for Piano and Orchestra  
SOLOIST: RUTH SLENCZYNASKA

This rhapsodic set of variations may, with modern freedom of terminology, be placed with the composer's piano concertos to extend the list to five. The theme—the same one used by Brahms in variations for piano alone—is from Paganini's "Twenty-Four Caprices for Violin Solo." In the brilliance of the piano part, Rachmaninoff rivals the Italian virtuoso's wizardry in exploiting the violin, and far surpasses him in the magnificence of his orchestration.

The Sorcerer's Apprentice ..... Dukas

Pictorial music to perfection. As we listen, we can see the plot unfold: there is an eerie suggestion of the Sorcerer's laboratory; then we sense how his Apprentice, left alone for a while, warms up to the opportunity to try his own hand at magic. He conjures a broom to fetch a pail of water for him. It does so—and keeps on, emptying and refilling. The Apprentice attempts to end the flood by cutting the broom in two. But the splinter also brings water, and more, and more. At last, the Sorcerer returns and un-conjures the frantic water-bearers.

## INTERMISSION

Popsorama ..... arranged by Jack Mason  
Mister Sandman—Melody of Love—The Naughty Lady of Shady Lane—  
Three Coins in the Fountain—Tweedle-Dee

A composer and arranger popular with Boston Pops audiences, Mason has whipped this up to the Queen's taste.

On the Trail, from "Grand Canyon Suite" ..... Grofe

The sound and rhythm of the hoofs of the donkeys—and their voices—are heard; impressions of their human companions, suggested.

Look Sharp - Be Sharp ..... Merrick-Bennett  
The symbol of a sharp subject, treated with keenness.

Baldwin Piano

RCA-Victor Records

Tour Manager: N. S. Shirk, Asst. Manager, Boston Symphony Orchestra

COLUMBIA ARTISTS MANAGEMENT, Inc.

Personal Direction: Judson, O'Neill & Judd

113 West 57th St.

New York 19, New York

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CALENDAR:

January 19, Thursday—Henry Hull, Distinguished Actor (Series A and B)

February 6, Monday—Azuma Kabuki Dancers of Japan (Series A)

February 7, Tuesday—Azuma Kabuki Dancers of Japan (Series B)

February 8, Wednesday—Eldon Griffiths and Sam Halper (TIME Magazine Foreign Staff)  
(Series A and B)

NOTE: The Harrison Salisbury lecture originally scheduled for January 25 has been cancelled.

WORLD TRAVEL SERIES:

January 13, Friday—Ben East—"Lake Superior Country" (Rescheduled from January 7)

January 14—Francis Line—"Monument Valley"

January 21—John Goddard—"Kayaks Down the Nile"

SPECIAL NUMBER:

January 10, 11, Tuesday, Wednesday — The Broadway Play,

"Tea and Sympathy", costarring Maria Riva and

Alan Baxter. Reserved Seats: \$2.50, \$2.00, \$1.50

may be obtained at the Union Building Ticket Office  
or at Box Office in Auditorium nights of engagement.

FORT WAYNE , INDIANA - January 10, 1956

**PI CHAPTER**

of

**PSI IOTA XI**

presents

*Arthur Fiedler*  
and  
*The*  
**BOSTON POPS**  
**TOUR**  
**ORCHESTRA**

By Arrangement with the  
Boston Symphony Orchestra

**RUTH SLENCZYNASKA**  
Pianist

**HARRY JOHN BROWN**  
Assistant Conductor

Polonaise from "Eugene Onegin" ----- Tchaikovsky

Overture to "The Barber of Seville" ----- Rossini

Fantasia on Greensleeves ----- Vaughan-Williams

Suite from "Graduation Ball" ----- Strauss

*Acceleration Waltz—Perpetual Motion—Nocturne—March—Galop*

## INTERMISSION

Concerto for Piano and Orchestra No. 1 in G minor,

Op. 25 ----- Mendelssohn

*Molto allegro con fuoco—Andante—Presto*

Soloist: RUTH SLENCZYNSSKA

The Sorcerer's Apprentice ----- Dukas

A M —

INTERMISSION

Popsorama ----- Arranged by Mason  
*Mister Sandman—Melody of Love—The Naughty Lady of Shady  
Lane—Three Coins in the Fountain—Tweedle-Dee*

On the Trail, from "Grand Canyon Suite" ----- Grofe

Look Sharp—Be Sharp ----- Merrick-Bennett

Baldwin Piano                   RCA-Victor Records

Courtesy of Bischoff Piano-Organ Co.

Tour Manager: N. S. Shirk, Asst. Manager, Boston Symphony  
Orchestra

COLUMBIA ARTISTS MANAGEMENT, INC.

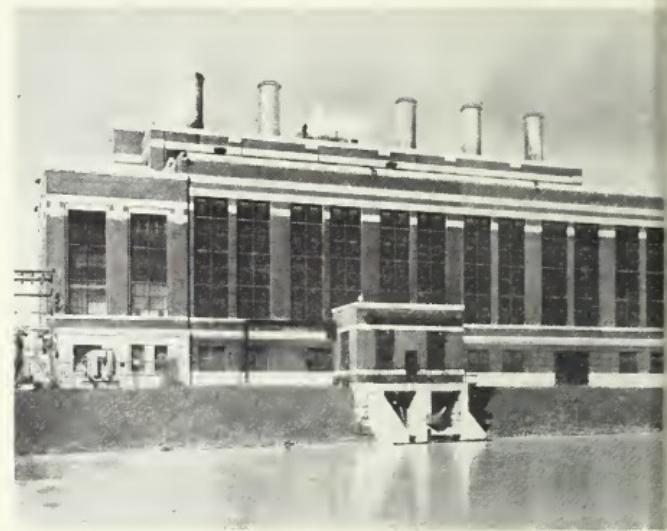
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113 WEST 57TH ST.

NEW YORK 19, N. Y.

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EVANSTVILLE, INDIANA - January 11, 1956

MUSICIAN'S CLUB OF EVANSTVILLE  
*Community Concert Association*

*Presents*

ARTHUR FIEDLER

and

The BOSTON POPS TOUR ORCHESTRA

(by arrangement with the Boston Symphony Orchestra)

HARRY JOHN BROWN, *Assistant Conductor*

1956

*Program*

Polonaise from "Eugene Onegin" . . . . .	Tchaikovsky
Overture to "The Barber of Seville" . . . . .	Rossini
Fantasia on Greensleeves . . . . .	Vaughn Williams
Suite from "Gaîté Parisienne" . . . . .	Offenbach
Overture—Allegro brillante—Polka—Galop—Waltz—March— Can-Can—Finale	

*Intermission*

The Sorcerer's Apprentice . . . . .	Dukas
Capriccio Espagnol . . . . .	Rimsky-Korsakoff

*Intermission*

Popsorama . . . . .	arranged by Mason
Mister Sandman—Melody of Love—The Naughty Lady of Shady Lane— Three Coins in the Fountain—Tweedle-Dee	
On the Trail, from "Grand Canyon Suite" . . . . .	Grofé
Look Sharp—Be Sharp . . . . .	Merrick-Bennett

COMMUNITY CONCERTS INC.  
affiliated with  
COLUMBIA ARTISTS MANAGEMENT INC.  
113 West 57th Street • New York 19, N. Y.

## *"Pops Informals"*

By LANING HUMPHREY

Polonaise from the Opera, "Eugene Onegin" . . . . . *Tchaikovsky*

The splendid Polonaise opens the ball at the palace of Prince Gremin to which Onegin has been invited on returning from his travels abroad. The beautiful Princess Gremin is none other than Tatiana whose love he had spurned when she was a dreamy, romantic girl living in the country. Now it is he who falls hopelessly in love.

Overture to "The Barber of Seville" . . . . . *Rossini*

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Now familiar as the melody of the Christmas song, "What Child is This?" the theme of these variations was coupled in Shakespeare's time with the following love lyrics:

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To cast me off discourteously—  
And I have lovéd you so long,  
Delighting in your company.  
Greensleaves was all my joy,  
Greensleaves was my delight  
Greensleaves was my heart of gold,  
And who but my Lady Greensleaves."

Suite from the Ballet, "Gaité Parisienne" (Paris Gayety) . . . . . *Offenbach*

Overture—Allegro brillante—Polka—Galop—Valse—March—  
Can-Can—Finale

This music, especially arranged for the Ballet Russe de Monte Carlo, and used by their permission, is from one of their most popular ballets. Its melodies are selected from various works of Offenbach, such as "Orpheus in Hades," "Fair Helen," and "Tales of Hoffmann." The characters of the ballet are largely drawn from those of "Parisian Life."

*Intermission*

The Sorcerer's Apprentice . . . . . Dukas

Pictorial music to perfection. As we listen, we can see the plot unfold: there is an eerie suggestion of the Sorcerer's laboratory; then we sense how his Apprentice, left alone for a while, warms up to the opportunity to try his own hand at magic. He conjures a broom to fetch a pail of water for him. It does so—and keeps on, emptying and refilling. The Apprentice attempts to end the flood by cutting the broom in two. But the splinter also brings water, and more, and more. At last, the Sorcerer returns and un-conjures the frantic water-bearers.

Capriccio Espagnol . . . . . Rimsky-Korsakoff

Many a musical work is dedicated to some particular individual. But this one is unique in being dedicated to each and every member of the orchestra in St. Petersburg which first played it. That was their reward for their responsiveness to the many opportunities in this music for brilliant display of the prowess of each section of the orchestra. Players since then have re-experienced the zest of the first ones for this work.

*Intermission*

Popsorama . . . . . Jack Mason

Mister Sandman—Melody of Love—The Naughty Lady of Shady Lane—  
Three Coins in the Fountain—Tweedle-Dee

A composer and arranger popular with Boston Pops audiences, Mason has whipped this up to the Queen's taste.

On the Trail, from "Grand Canyon Suite" . . . . . Grofé

The sound and rhythm of the hoofs of the burros—and their voices—are heard; impressions of their human companions, suggested.

Look Sharp—Be Sharp . . . . . Merrick-Bennett

The symbol of a sharp subject, treated with keenness.

# ARTHUR FIEDLER

and

## The BOSTON POPS TOUR ORCHESTRA

NE of the first sure signs of spring in the city of Boston is the redecoration of conservative Symphony Hall, the home of the world-renowned Boston Symphony Orchestra. Along about the first of May, into storage go the winter seats to be replaced by green and gold tables and chairs; the red walls that harmonized so well with Beethoven and Brahms are repainted a bright spring green, and the Boston Pops begins its annual music making for Bostonians.

Not only Bostonians but the whole country have been able to enjoy this lighter music through the many records that the Pops has made for RCA Victor. In a recent list of RCA Victor's Best Sellers of All Time, the Pops scored with 16 recordings (more than twice as many as any other artist) on a list that covered everything from Bach to boogie woogie. However, in the past, the only way to hear the Pops has been to go to Boston or to hear the Pops on records or the radio. But since season 1952-53, by special arrangement with the Boston Symphony Orchestra, the Pops has been carrying its effervescent music to cities in the East. This year, for the first time, Fiedler will lead his Bostonians across the continent and back.

Arthur Fiedler, the handsome, dynamic leader of this organization, is the man who has made the name Pops a national synonym for light, enjoyable, classical music. Fiedler himself is the perfect example of a conductor who combines his serious musical talents with a spark that has endeared him to the hearts of Boston audiences. An habitual fire chaser, he is a member of the Boston Fire Department as well as the Police Department. His automobile is equipped not only with short wave but also with a siren. He is an honorary Fire Chief in more than 20 cities.

Assistant conductor Harry John Brown led the famous G. I. Symphony on its European travels during and after the war, and was invited to guest conduct orchestras in Berlin, Vienna, Munich and other cities. Under Serge Koussevitzky he studied at Tanglewood. For five years he was director of the Tri-City Symphony of Davenport, Iowa, and he has been guest director of the Chicago Symphony and other American orchestras.

F

Baldwin Piano courtesy of D. E. Dixon Piano Co.

RCA Victor Records

Tour Manager: N. S. Shirk, Asst. Manager, Boston Symphony Orchestra

COLUMBIA ARTISTS MANAGEMENT Inc.  
PERSONAL DIRECTION: JUDSON, O'NEILL & JUDD  
113 WEST 57TH ST., NEW YORK 19, N. Y.

COLUMBIA, MISSOURI - January 12, 1956

Student  
Government  
Association

*Presents*

ARTHUR FIEDLER

*and*

THE BOSTON POPS TOUR  
ORCHESTRA

*(by arrangement with the Boston Symphony Orchestra)*

RUTH SLENCZYNSKA

*Pianist*

HARRY JOHN BROWN

*Assistant Conductor*

Jesse Auditorium

Thursday, January 12, 1956

8:30 p.m.

## PROGRAM

POLONAISE FROM "EUGENE ONEGIN"	<i>Tchaikovsky</i>
OVERTURE TO "THE BARBER OF SEVILLE"	<i>Rossini</i>
FANTASIA ON GREENSLEEVES	<i>Vaughan-Williams</i>
SUITE FROM "GRADUATION BALL"	<i>Strauss</i>
Acceleration Waltz—Perpetual Motion—Nocturne—March—Galop	

### Intermission

CONCERTO FOR PIANO AND ORCHESTRA NO. 1 IN G MINOR OP. 25	<i>Mendelssohn</i>
Molto allegro con fuoco—Andante—Presto	

*Soloist: RUTH SLENZYNSKA*

THE SORCERER'S APPRENTICE	<i>Dukas</i>
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### Intermission

POPSORAMA	<i>arranged by Mason</i>
Mister Sandman—Melody of Love—The Naughty Lady of Shady Lane—Three Coins in the Fountain—Tweedle-Dee	
ON THE TRAIL, FROM "GRAND CANYON SUITE"	<i>Grofe</i>
LOOK SHARP—BE SHARP	<i>Merrick—Bennett</i>

The Student Government Association wishes to thank: Mr. Douglas Lightner of Commonwealth Theaters for his splendid co-operation; Rogers Whitmore, of the Department of Music, without whose assistance this concert could not have been presented.

COLUMBIA ARTISTS MANAGEMENT, Inc.

Personal Direction: Judson, O'Neill & Judd

113 West 57th St.

New York 19, N.Y.

## "POPS INFORMALS"

by *Laning Humphrey*

POLONAISE FROM THE OPERA, "EUGENE ONEGIN"      *Tchaikovsky*

The splendid Polonaise opens the ball at the palace of Prince Gremin to which Onegin has been invited on returning from his travels abroad. The beautiful Princess Gremin is none other than Tatiana whose love he had spurned when she was a dreamy, romantic girl living in the country. Now it is he who falls hopelessly in love.

OVERTURE TO "THE BARBER OF SEVILLE"      *Rossini*

In these romping measures many listeners have found the perfect expression of the merry events which follow in Rossini's comic opera masterpiece. But old editions of the orchestral parts used by Boston Pops musicians bear the title: "Overture to 'Elizabeth, Queen of England'." Not only did the thrifty composer borrow the overture from that earlier—and unsuccessful—opera of his; he had already used it in the still earlier and equally unsuccessful operas, "Aureliano in Palmira," and "L'Equivoco Stravagante." A very versatile overture!

FANTASIA ON GREENSLEEVES      *Vaughn-Williams*

Now familiar as the melody of the Christmas song, "What Child is This!" the theme of these variations was coupled in Shakespeare's time with the following love lyrics:

"Alas! my love, you do me wrong  
To cast me off discourteously—  
And I have loved you so long,  
Delighting in your company.  
Greensleeves was all my joy,  
Greensleeves was my delight  
Greensleeves was my heart of gold,  
And who but my Lady Greensleeves."

SUITE FROM THE BALLET, "GRADUATION BALL"      *Johann Strauss, Jr.*  
Acceleration Waltz—Perpetual Motion—Nocturne—March—Galop

David Lichine devised the choreography for this one-act ballet to a set of Strauss' compositions. The first performance was in the Theatre Royal of Sydney, Australia, on February 28, 1940. In the present suite are included Acceleration Waltz, Op. 234; Perpetual Motion—A Musical Joke, Op. 257; Nocturne-Quadrille, Op. 120; March; Galop.

### Intermission

CONCERTO FOR PIANO AND ORCHESTRA NO. 1  
IN G MINOR, OP. 25

*Mendelssohn*

Molto allegro con fuoco—Andante—Presto

*Soloist: RUTH SLENCZYNSKA*

So much was the 21-year-old composer inspired by a visit to Rome in 1830, that both his "Italian" Symphony and this concerto resulted. He made the first sketches for the concerto in Rome under an inspiration added to that of the Eternal City—his heart had been smitten by an amazing pianist of 16, Delphine von Schaueroth. To her he dedicated the work when he completed it in the following year. Perhaps this helps to explain the fact that, although bearing a minor key signature, it remains far from the depths of gloom with which the minor often is associated—in music of Tchaikovsky, for example. And Mendelssohn ends his concerto in the major—in a joyous, rushing, display of pianistic exuberance.

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### Intermission

POPSORAMA

*Jack Mason*

Mister Sandman—Melody of Love—The Naughty Lady of Shady Lane—  
Three Coins in the Fountain—Tweedle-Dec

A composer and arranger popular with Boston Pops audiences, Mason has whipped this up to the Queen's taste.

ON THE TRAIL, FROM "GRAND CANYON SUITE"

*Groft*

The sound and rhythm of the hoofs of the donkeys—and their voices—are heard; impressions of their human companions, suggested.

LOOK SHARP—BE SHARP

*Merrick-Bennett*

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KANSAS CITY, MISSOURI - January 13, 1956

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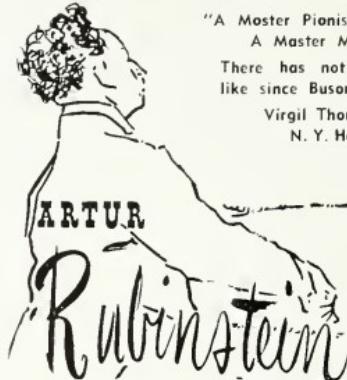
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ARTHUR FIEDLER, Conductor

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and

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(by arrangement with the Boston Symphony Orchestra)

RUTH SLENCZYNSKA, *Pianist*

HARRY JOHN BROWN, *Assistant Conductor*

## PROGRAM

### "POPS INFORMALS"

*By Laning Humphrey*

Polonaise from the Opera, "Eugene Oniegin" . . . . . Tchaikovsky

The splendid Polonaise opens the ball at the palace of Prince Gremin to which Oniegin has been invited on returning from his travels abroad. The beautiful Princess Gremin is none other than Tatiana whose love he had spurned when she was a dreamy, romantic girl living in the country. Now it is he who falls hopelessly in love.



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Overture to "The Barber of Seville" . . . . . Rossini

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Fantasia on "Greensleeves"

Vaughan-Williams

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"Alas! my love, you do me wrong  
To cast me off discourteously—  
And I have loved you so long,  
Delighting in your company.  
Greensleeves was all my joy,  
Greensleeves was my delight  
Greensleeves was my heart of gold,  
And who but my Lady Greensleeves."

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Acceleration Waltz—Perpetual Motion—Nocturne—March—Galop

David Lichine devised the choreography for this one-act ballet to a set of Strauss' compositions. The first performance was in the Theatre Royal of Sydney, Australia, on February 28, 1940. In the present suite are included Acceleration Waltz, Op. 234; Perpetual Motion — A Musical Joke, Op. 257; Nocturne-Quadrille, Op. 120; March; Galop.

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for Piano and Orchestra  
Soloist: RUTH SLENCZYNSKA

This rhapsodic set of variations may, with modern freedom of terminology, be placed with the composer's piano concertos to extend the list to five. The theme—the same one used by Brahms in variations for piano alone—is from Paganini's "Twenty-Four Caprices for Violin Solo." In the brilliance of the piano part, Rachmaninoff rivals the Italian virtuoso's wizardry in exploiting the violin, and far surpasses him in the magnificence of his orchestration.



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### *Intermission*

*Popsorama* . . . . . *Arranged by Jack Mason*

*Mister Sandman—Melody of Love—The Naughty Lady of Shady Lane—*

*Three Coins in the Fountain—Tweedle-Dee*

A composer and arranger popular with Boston Pops audiences, Mason has whipped this up to the Queen's taste.

*On the Trail, from "Grand Canyon Suite"* . . . . . *Grofé*

The sound and rhythm of the hoofs of the donkeys—and their voices—are heard; impressions of their human companions, suggested.

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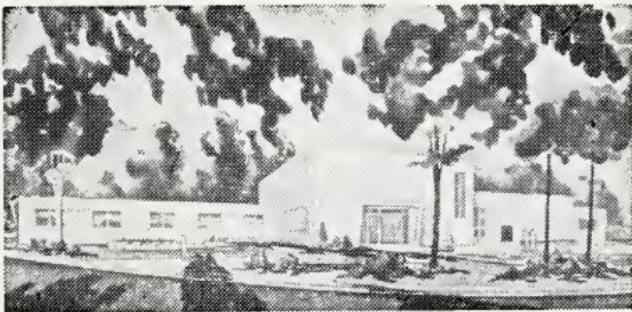
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RUTH SLENCZYNSSKA, *Pianist*

## HARRY JOHN BROWN, *Conducting*

1955

1956

### *Program*

Polonaise from "Eugene Onegin" . . . . .	Tchaikovsky
Overture to "The Barber of Seville" . . . . .	Rossini
Fantasia on Greensleeves . . . . .	Vaughan Williams
Suite from "Gaîté Parisienne" . . . . .	Offenbach
Overture—Allegro brillante—Polka—Galop—Waltz—March— Can-Can—Finale	

### *Intermission*

Rhapsody on a Theme of Paganini, for Piano and Orchestra . . .	Rachmaninoff
Soloist: RUTH SLENCZYNSSKA	

Capriccio Espagnol . . . . .	Rimsky-Korsakoff
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### *Intermission*

Popsorama . . . . .	arranged by Mason
Mister Sandman—Melody of Love—The Naughty Lady of Shady Lane— Three Coins in the Fountain—Tweedle-Dee	

On the Trail, from "Grand Canyon Suite" . . . . .	Grofé
Look Sharp—Be Sharp . . . . .	Merrick-Bennett

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## *"Pops Informals"*

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Polonaise from the Opera, "Eugene Onegin" . . . . . Tchaikovsky

The splendid Polonaise opens the ball at the palace of Prince Gremin to which Onegin has been invited on returning from his travels abroad. The beautiful Princess Gremin is none other than Tatiana whose love he had spurned when she was a dreamy, romantic girl living in the country. Now it is he who falls hopelessly in love.

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And who but my Lady Greensleeves."

Suite from the Ballet, "Gaité Parisienne" (Paris Gayety) . . . . . Offenbach

Overture—Allegro brillante—Polka—Galop—Valse—March—  
Can-Can—Finale

This music, especially arranged for the Ballet Russe de Monte Carlo, and used by their permission, is from one of their most popular ballets. Its melodies are selected from various works of Offenbach, such as "Orpheus in Hades," "Fair Helen," and "Tales of Hoffmann." The characters of the ballet are largely drawn from those of "Parisian Life."

*Intermission*

Rhapsody on a Theme of Paganini, for Piano and Orchestra . . . *Rachmaninoff*

*Soloist: Ruth Slenzynska*

This rhapsodic set of variations may, with modern freedom of terminology, be placed with the composer's piano concertos to extend the list to five. The theme—the same one used by Brahms in variations for piano alone—is from Paganini's "Twenty-Four Caprices for Violin Solo." In the brilliance of the piano part, Rachmaninoff rivals the Italian virtuoso's wizardry in exploiting the violin, and far surpasses him in the magnificence of his orchestration.

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# ARTHUR FIEDLER

and

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NE of the first sure signs of spring in the city of Boston is the redecoration of conservative Symphony Hall, the home of the world-renowned Boston Symphony Orchestra. Along about the first of May, into storage go the winter seats to be replaced by green and gold tables and chairs; the red walls that harmonized so well with Beethoven and Brahms are repainted a bright spring green, and the Boston Pops begins its annual music making for Bostonians.

Not only Bostonians but the whole country have been able to enjoy this lighter music through the many records that the Pops has made for RCA Victor. In a recent list of RCA Victor's Best Sellers of All Time, the Pops scored with 16 recordings (more than twice as many as any other artist) on a list that covered everything from Bach to boogie woogie. However, in the past, the only way to hear the Pops has been to go to Boston or to hear the Pops on records or the radio. But since season 1952-53, by special arrangement with the Boston Symphony Orchestra, the Pops has been carrying its effervescent music to cities in the East. This year, for the first time, Fiedler will lead his Bostonians across the continent and back.

Arthur Fiedler, the handsome, dynamic leader of this organization, is the man who has made the name Pops a national synonym for light, enjoyable, classical music. Fiedler himself is the perfect example of a conductor who combines his serious musical talents with a spark that has endeared him to the hearts of Boston audiences. An habitual fire chaser, he is a member of the Boston Fire Department as well as the Police Department. His automobile is equipped not only with short wave but also with a siren. He is an honorary Fire Chief in more than 20 cities.

Assistant conductor Harry John Brown led the famous G. I. Symphony on its European travels during and after the war, and was invited to guest conduct orchestras in Berlin, Vienna, Munich and other cities. Under Serge Koussevitzky he studied at Tanglewood. For five years he was director of the Tri-City Symphony of Davenport, Iowa, and he has been guest director of the Chicago Symphony and other American orchestras.

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AND

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*(By Arrangement with the Boston Symphony Orchestra)*

**RUTH SLENCZYNSSKA**

PIANO SOLOIST

**HARRY JOHN BROWN**

ASSISTANT CONDUCTOR



**WICHITA FORUM**

Sunday Evening

January 15, 1956

7:30 p.m.

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Polonaise from "Eugene Onegin"	Tchaikovsky
Overture to "The Barber of Seville"	Rossini
Fantasia on "Greensleeves"	Vaughan-Williams
Suite from "Graduation Ball"	Strauss
Acceleration Waltz—Perpetual Motion—Nocturne—March—Galop	



Intermission



Concerto for Piano and Orchestra No. 1 in G minor, Op. 25 Mendelssohn  
Molto allegro con fuoco—Andante—Presto

Soloist: RUTH SLENCZYNSKA

The Sorcerer's Apprentice Dukas



Intermission

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# M

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Popsorama	Arranged by Mason
Mister Sandman—Melody of Love—The Naughty Lady of Shady Lane— Three Coins in the Fountain—Tweedle-Dee	
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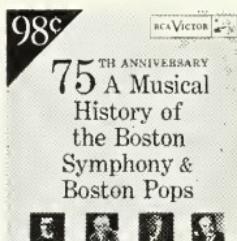
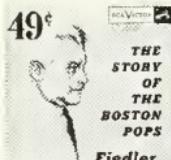
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# OUR 1955-56 CONCERT SEASON ROLLS ALONG

Again it is a sincere pleasure to welcome you and trust that you will enjoy this our feature concert of the season.

The Barton County Community Concert Association was very pleased with the number of out-of-town visitors, who are members of other associations, that were here to enjoy with us the concert by Edwin Steffe and Collins and Smith on the afternoon of November 20.

As we mentioned to you at our last concert, with your membership in Community Concerts Association here you may attend concerts anywhere in the United States. Look at it this way — your membership cost you \$6.12. If you were to take advantage of the 20 different concert artists listed on the reverse side of your membership card, you could enjoy a total of \$22,800.00 worth of entertainment. So if you divide \$6.12 by 20 concerts, the result is 30c plus the effort and gas to drive to the concerts as listed.

Some people still say they can enjoy concerts via television and radio. To those folks we say — which do you enjoy most, a kiss in person or one over the telephone?

Now isn't there someone you have in mind that you know would enjoy a concert series? Perhaps an aunt or uncle, or your son and daughter might be reaching the age where he or she should be exposed to good music. Remember, there are 7,580 students in our vicinity that are receiving musical training by way of our public school system. Give them a membership in order that they may hear the great artists in person.

Our 1956-57 Membership Campaign starts soon, and the more members we acquire next season the finer the concert artist and the larger concerts series we can give you.

Enjoy Yourself,  
Mr. and Mrs. Concert Goer

## CREDITS:

The Barton County Community Concert Association wishes to thank the following firms, organizations and individuals for their help and effort in making this concert a success.

**The Municipal Government and the Fire Dept. of the City of Great Bend,  
The Great Bend Daily Tribune, Herald-Press, Inc., KVGB, KCKT-TV, Mullin  
Furniture, Komarek Music and Jewelry, Hurlburt's Flower Shop, Great  
Bend High School Band.**

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# *The Community Concert Association*

*Presents*

## ARTHUR FIEDLER

and

## The BOSTON POPS TOUR ORCHESTRA

(by arrangement with the Boston Symphony Orchestra)

RUTH SLENCZYNSSKA, *Pianist*

HARRY JOHN BROWN, *Assistant Conductor*

1955

1956

### *Program*

Polonaise from "Eugene Onegin" . . . . .	Tchaikovsky
Overture to "The Barber of Seville" . . . . .	Rossini
Fantasia on Greensleeves . . . . .	Vaughan Williams
Suite from "Gaîté Parisienne" . . . . .	Offenbach
Overture—Allegro brillante—Polka—Galop—Waltz—March— Can-Can—Finale	

### *Intermission*

Rhapsody on a Theme of Paganini, for Piano and Orchestra . . .	Rachmaninoff
Soloist: RUTH SLENCZYNSSKA	

Capriccio Espagnol . . . . .	Rimsky-Korsakoff
<i>Intermission</i>	

Popsorama . . . . .	arranged by Mason
Mister Sandman—Melody of Love—The Naughty Lady of Shady Lane— Three Coins in the Fountain—Tweedle-Dee	

On the Trail, from "Grand Canyon Suite" . . . . .	Grofé
<i>Intermission</i>	

Look Sharp—Be Sharp . . . . .	Merrick-Bennett
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Look Sharp—Be Sharp . . . . . Merrick-Bennett

The symbol of a sharp subject, treated with keenness.

# ARTHUR FIEDLER

and

## The BOSTON POPS TOUR ORCHESTRA

NE of the first sure signs of spring in the city of Boston is the redecoration of conservative Symphony Hall, the home of the world-renowned Boston Symphony Orchestra. Along about the first of May, into storage go the winter seats to be replaced by green and gold tables and chairs; the red walls that harmonized so well with Beethoven and Brahms are repainted a bright spring green, and the Boston Pops begins its annual music making for Bostonians.

Not only Bostonians but the whole country have been able to enjoy this lighter music through the many records that the Pops has made for RCA Victor. In a recent list of RCA Victor's Best Sellers of All Time, the Pops scored with 16 recordings (more than twice as many as any other artist) on a list that covered everything from Bach to boogie woogie. However, in the past, the only way to hear the Pops has been to go to Boston or to hear the Pops on records or the radio. But since season 1952-53, by special arrangement with the Boston Symphony Orchestra, the Pops has been carrying its effervescent music to cities in the East. This year, for the first time, Fiedler will lead his Bostonians across the continent and back.

Arthur Fiedler, the handsome, dynamic leader of this organization, is the man who has made the name Pops a national synonym for light, enjoyable, classical music. Fiedler himself is the perfect example of a conductor who combines his serious musical talents with a spark that has endeared him to the hearts of Boston audiences. An habitual fire chaser, he is a member of the Boston Fire Department as well as the Police Department. His automobile is equipped not only with short wave but also with a siren. He is an honorary Fire Chief in more than 20 cities.

Assistant conductor Harry John Brown led the famous G. I. Symphony on its European travels during and after the war, and was invited to guest conduct orchestras in Berlin, Vienna, Munich and other cities. Under Serge Koussevitzky he studied at Tanglewood. For five years he was director of the Tri-City Symphony of Davenport, Iowa, and he has been guest director of the Chicago Symphony and other American orchestras.

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# OUR NEXT ATTRACTION



## ETHEL BARRYMORE COLT

Sunday Afternoon

March 11th, 1956 — 3:00 p. m.

Representing the eighth generation of one of the theatre's most famous dynasties, Miss Colt displays an uncommon versatility in her recital program which blends the traditional concert songs with numbers culled from her New York Town Hall success "Songs of the Theatre," one of the hits of recent concert seasons. Her activities have been varied and colorful: performances on and off Broadway played with her mother, the fabulous Ethel Barrymore, Eva LaGallienne, and other personages of the stage.

Miss Colt's singing career was set with her operatic debut in Baltimore as Micaela in "Carmen" and the title role of "Martha" in the opening week of the New York City Center Opera Company. Devoting almost all of her time to singing in concert and grand opera in the United States and

Canada, Ethel Barrymore Colt has won special distinction in "Boheme," "Faust," "Pagliacci," "Fedora" and in the leading role of "Traviata," singing the last-named over 25 times.

Two years ago Miss Colt made her television debut in NBC's production of "Fledermaus," singing the role of Rosalinda. Most recently, she sang the principal role in a revival of Offenbach's opera comique "The Grand Duchess."

## A REMINDER

YOUR COMMUNITY CONCERT ASSOCIATION IS A  
NON-PROFIT COMMUNITY PROJECT

MEMBERSHIP IN YOUR ASSOCIATION GRANTS YOU THE PRIVILEGE OF ENJOYING CONCERTS ELSEWHERE IN THE VICINITY AT NO ADDITIONAL COST TO YOU. CONSULT THE REVERSE SIDE OF YOUR MEMBERSHIP FOR ARTISTS, DATES AND LOCATIONS. THE SAME AS HEREIN LISTED.

The Following Are Yet To Be  
Presented This Season:

GREAT BEND

Ethel Barrymore Colt	
3:00 p. m.	Mar. 11
Rey and Gomez	Apr. 16

HUTCHINSON

Eugene Conley	Jan. 25
Mildred Dilling	Apr. 15

GARDEN CITY

William Warfield	Jan. 30
Whittemore & Lowe	Feb. 29

RUSSELL

Natalie Ryshna	Feb. 23
Irish Festival Singers	Mar. 14

LYONS

Lawrence Winters	Feb. 23
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LARNED

Natalie Ryshna	Feb. 22
Concertmen	Apr. 11

PRATT

Anna Russell	Feb. 12
Yi-Kewi-Sze	Mar. 7

We would also like to bring to your attention at this time that the dates and artists listed for communities other than Great Bend were furnished to us by the secretaries of those organizations, and we cannot be responsible for last minute changes in their schedules. We suggest you confirm these dates before making your trips.

In the interest of the listening pleasure of everyone present, we would like to remind the parents who bring children to the concerts that they please make sure they remain seated and refrain from talking during the performance.

Date for annual meeting of members of the association for the purpose of election of officers and board of directors is called for 8:00 p. m. Jan. 26th. Western Light & Telephone Social Room, 2015 Forest — Great Bend, Kansas.

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## IN THE LIFE OF A CHILD OR PARENT

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JANUARY 3-31



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JANUARY 3-31

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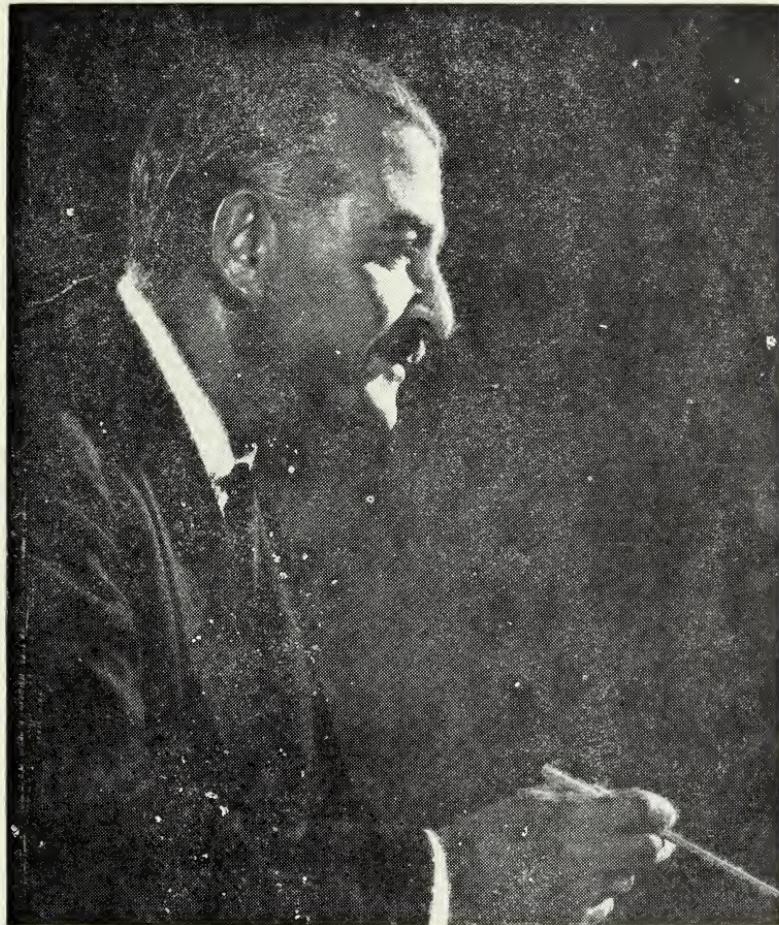
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HUTCHINSON, KANSAS - January 17, 1956

ARTHUR FIEDLER AND THE  
BOSTON POPS TOUR ORCHESTRA IN CONCERT



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HUTCHINSON, KANSAS

TUESDAY, JANUARY 17, 1956

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ARTHUR

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(by arrangement with)

RUTH S.

HARRY JOHN F.

P

POLONAISE FROM "EUGENE ONEGIN".....Tchaikovsky  
OVERTURE TO "THE BARBER OF SEVILLE".....Rossini  
FANTASIA ON GREENSLEEVES.....Vaughn-Willard  
SUITE FROM "GRADUATION BALL".....Strauss  
Acceleration Waltz — Perpetual Motion — Nocturne — March  
Galop

### INTERMISSION

CONCERTO FOR PIANO AND ORCHESTRA NO. 1  
IN G MINOR, OP. 25.....Mendelssohn  
Molto allegro con fuoco—Andante—Presto

**SOLOIST:** RUTH SLENZCZYNKA

THE SORCERER'S APPRENTICE.....Dukas

### INTERMISSION

POPSORAMA.....arranged by M.  
Mister Sandman—Melody of Love—The Naughty Lady of S.  
Lane—Three Coins in the Fountain—Twinkle-Twinkle  
ON THE TRAIL, FROM "GRAND CANYON SUITE".....C.  
LOOK SHARP — BE SHARP.....Merrick-Berger

## "POPS INFORMALS"

by Lanning Humphrey

Polonaise from the Opera, "Eugene Onegin".....Tchaikovsky

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Greensleeves was my heart of gold,  
And who but my Lady Greensleeves."

Suite from the Ballet "Graduation Ball".....Johann Strauss

Acceleration Waltz — Perpetual Motion — Nocturne — March  
Galop

EDLER

## OUR ORCHESTRA

Symphony Orchestra)

Pianist

Conductor

X

Dad Lichine devised the choreography for this one-act ballet set of Strauss' compositions. The first performance was in the Theatre Royal of Sydney, Australia, on February 28, 1940. In the present suite are included Acceleration Waltz, Op. 234; Spectral Motion — A Musical Joke, Op. 257; Nocturne-Quadrille, Op. 120; March; Galop.

### INTERMISSION

**Concerto for Piano and Orchestra No. 1 in G minor, Op. 25**  
Mendelssohn

Adagio almeno con fuoco—Andante—Presto.

Soloist: RUTH SLENCZYNSKA

Francesca was the 21-year-old composer inspired by a visit to Rome in 1830, that both his "Italian" Symphony and this concerto resulted. He made the first sketches for the concerto under an inspiration added to that of the Eternal City—Francesca had been smitten by an amazing pianist of 16, Delphine Schrauth. To her he dedicated the work when he completed it in the following year. Perhaps this helps to explain a fact that, although bearing a minor key signature, it remains from the depths of gloom with which the minor mode often associated—in music of Tchaikovsky, for example. And Mendelssohn ends his concerto in the major—in a joyous, rushing display of pianistic exuberance.

### Sorcerer's Apprentice

Dukas

Storytelling music to perfection. As we listen, we can see the plot unfold: there is an eerie suggestion of the Sorcerer's laboratory; we sense how his Apprentice, left alone for a while, warms to the opportunity to try his own hand at magic. He conjures room to fetch a pail of water for him. It does so—and keeps emptying and refilling. The Apprentice attempts to end flood by cutting the broom in two. But the splinter also brings water, and more, and more. At last, the Sorcerer returns and un-conjures the frantic water-bearers.

### INTERMISSION

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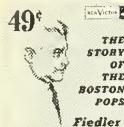
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THE FAMILY ALL TOGETHER — Clair de lune (Debussy); Prelude in C-Sharp Minor (Rachmaninoff); Bolero (Ravel); Warsaw Concerto (Addinsell). LM-1879\*



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BOSTON POPS • FIEDLER

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Chopin

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GRADUATION BALL

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FIEDLER



GRAND CANYON SUITE (Grofé): Sunrise, Painted Desert, Cloudburst, On the Trail. El Salón México (Copland). LM-1928\*

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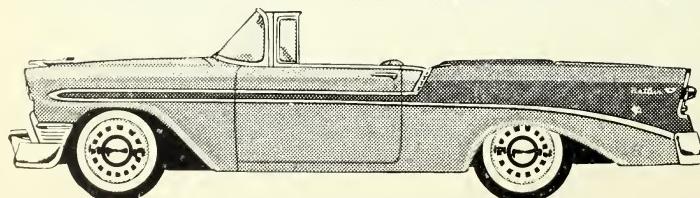
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and

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RCA Victor Records

Tour Manager: N. S. Shirk, Asst. Manager, Boston Symphony Orchestra

COLUMBIA ARTISTS MANAGEMENT Inc.  
PERSONAL DIRECTION: JUDSON, O'NEILL & JUDD  
113 WEST 57TH ST., NEW YORK 19, N. Y.

PAMPA, TEXAS - January 19, 1956

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and

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HARRY JOHN BROWN, *Conducting*

1955

1956

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Overture to "The Barber of Seville" . . . . .	Rossini
Fantasia on Greensleeves . . . . .	Vaughan Williams
Suite from the Ballet, "Graduation Ball" . . . . .	Strauss
Acceleration Waltz—Perpetual Motion—Nocturne—March—Galop	
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Molto allegro con fuoco—Andante—Presto	
Soloist: RUTH SLENZYNSKA	
The Sorcerer's Apprentice . . . . .	Dukas
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Soloist: RUTH SLENCZYNSSKA	

Capriccio Espagnol . . . . .	Rimsky-Korsakoff
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Popsonrama . . . . .	arranged by Mason
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AMARILLO, TEXAS - January 21, 1956

==== Dolly Lynch Concerts =====

presents

*Arthur Fieldler*

AND

**THE BOSTON POPS TOUR ORCHESTRA**

(by arrangement with the Boston Symphony Orchestra)

RUTH SLENCZYNSKA, Pianist

HARRY JOHN BROWN, Assistant Conductor

\* \* \* \* \*

*January 21. - 8:15 p. m.*

**MUNICIPAL AUDITORIUM**

AMARILLO, TEXAS

**Baldwin Pianos**

*Courtesy*

**MYERS MUSIC MART**

# *program*



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Overture to "The Barber of Seville"	Rossi
Fantasia on Greensleeves	Vaughan-William
Suite from "Graduation Ball"	Straus
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The Sorcerer's Apprentice	Duka
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Look Sharp - Be Sharp	Merrick-Bennet
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- Musical History of Boston Symphony and Boston Pops

- Music for a Summer Night

- The Family All Together

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*Presents*

## ARTHUR FIEDLER

and

## The BOSTON POPS TOUR ORCHESTRA

(by arrangement with the Boston Symphony Orchestra)

RUTH SLENCZYNSKA, *Pianist*

HARRY JOHN BROWN, *Assistant Conductor*

1955

1956

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### *Program*

Polonaise from "Eugene Onegin" . . . . .	Tchaikovsky
Overture to "The Barber of Seville" . . . . .	Rossini
Fantasia on Greensleeves . . . . .	Vaughan Williams
Suite from the Ballet, "Graduation Ball" . . . . .	Strauss
Acceleration Waltz—Perpetual Motion—Nocturne—March—Galop	

### *Intermission*

Concerto for Piano and Orchestra No. 1 in G minor, Op. 25 . . .	Mendelssohn
Molto allegro con fuoco—Andante—Presto	

*Soloist: RUTH SLENCZYNSKA*

The Sorcerer's Apprentice . . . . .	Dukas
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Mister Sandman—Melody of Love—The Naughty Lady of Shady Lane—	
Three Coins in the Fountain—Tweedle-Dee	
On the Trail, from "Grand Canyon Suite" . . . . .	Grofé
Look Sharp—Be Sharp . . . . .	Merrick-Bennett

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Fantasia on Greensleeves . . . . .	Vaughan Williams
Suite from "Gaîté Parisienne" . . . . .	Offenbach
Overture—Allegro brillante—Polka—Galop—Waltz—March— Can-Can—Finale	

### *Intermission*

Rhapsody on a Theme of Paganini, for Piano and Orchestra . . .	Rachmaninoff
Soloist: RUTH SLENZYNSKA	

Capriccio Espagnol . . . . .	Rimsky-Korsakoff
<i>Intermission</i>	

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On the Trail, from "Grand Canyon Suite" . . . . .	Grofé
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Suite from the Ballet, "Gaité Parisienne" (Paris Gayety) . . . . . *Offenbach*

Overture—Allegro brillante—Polka—Galop—Valse—March—  
Can-Can—Finale

This music, especially arranged for the Ballet Russe de Monte Carlo, and used by their permission, is from one of their most popular ballets. Its melodies are selected from various works of Offenbach, such as "Orpheus in Hades," "Fair Helen," and "Tales of Hoffmann." The characters of the ballet are largely drawn from those of "Parisian Life."

*Intermission*

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Rhapsody on a Theme of Paganini, for Piano and Orchestra . . . Rachmaninoff

*Soloist: RUTH SLENCKZYNSSKA*

This rhapsodic set of variations may, with modern freedom of terminology, be placed with the composer's piano concertos to extend the list to five. The theme—the same one used by Brahms in variations for piano alone—is from Paganini's "Twenty-Four Caprices for Violin Solo." In the brilliance of the piano part, Rachmaninoff rivals the Italian virtuoso's wizardry in exploiting the violin, and far surpasses him in the magnificence of his orchestration.

Capriccio Espagnol . . . . . Rimsky-Korsakoff

Many a musical work is dedicated to some particular individual. But this one is unique in being dedicated to each and every member of the orchestra in St. Petersburg which first played it. That was their reward for their responsiveness to the many opportunities in this music for brilliant display of the prowess of each section of the orchestra. Players since then have re-experienced the zest of the first ones for this work.

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EL PASO, TEXAS - January 25, 1956

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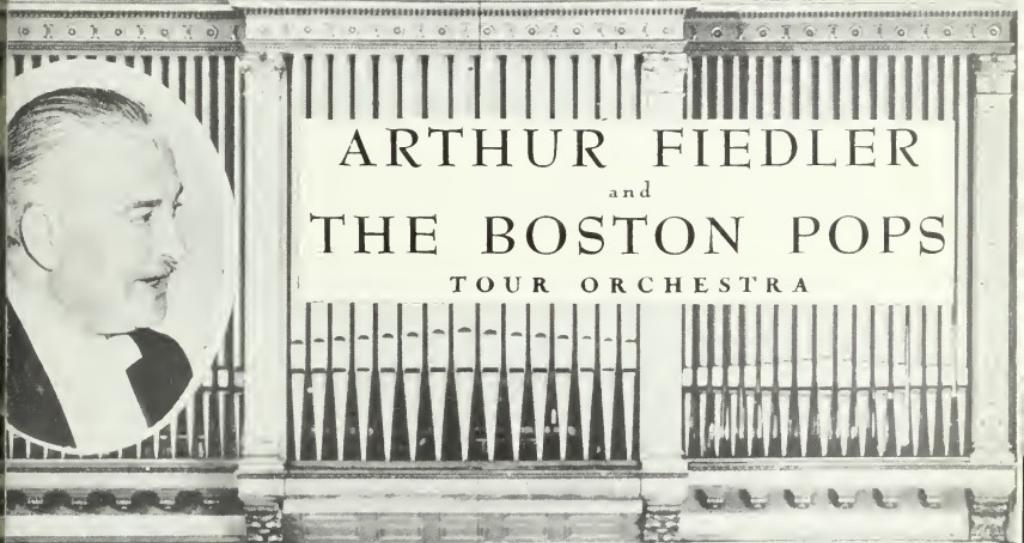
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TUCSON, ARIZONA - January 26, 1956  
49th SEASON

THE SATURDAY MORNING MUSICAL CLUB

*presents*



ARTHUR FIEDLER  
and  
THE BOSTON POPS  
TOUR ORCHESTRA



UNIVERSITY AUDITORIUM

THURSDAY EVENING

JANUARY 26, 1956

half past eight

University Auditorium

Tucson, Arizona

# 49TH SEASON

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*Founded by Madeline Dreyfuss Heineman*

MRS. HARRY BERGER

TEMPLE OF MUSIC AND ART  
330 SOUTH SCOTT AVENUE  
TUCSON 1, ARIZONA

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1. to develop the musical talents of its members.
  2. to stimulate musical interest in Tucson.
  3. to educate the youth in appreciation of the arts.

FOR ALMOST HALF A CENTURY the Club has been an incentive to the cultural life of Tucson. It has served the community with the highest type of entertainment and is thoroughly allied with all interests pertaining to the artistic development of Tucson. Year after year the club presents a Great Artists Series and the endorsement of these concerts increases steadily.

Founded in 1907 the first public concert given by The Saturday Morning Musical Club was a benefit for the Tucson High School Piano Fund.

In 1917 the Club was federated\* and has continued to be an active Club — with eleven units. *Achievements:* Built the Temple of Music and Art in 1927.

*Founded and Sponsors:*

Seven Junior Club  
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Temple Choral Singers  
Free Community Concerts  
Reader's Theatre  
Young Artists Group

The Club is not endowed—nor are there guarantors—it is only from the rentals in the building, the sale of tickets and donations that the Club is able to make this contribution to the city.

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It is gratifying, also, to realize that winter visitors have shown marked interest in the civic efforts of an organization that enters its 50th year in stimulating musical interests in Tucson and the State.

Thru contributions and subscriptions the Club hopes to clear the mortgage of \$12,000.00 on the Temple of Music and Art.

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# ARTHUR FIELDER

and

## THE BOSTON POPS ORCHESTRA

(by arrangement with the Boston Symphony Orchestra)

OZAN MARSH, *Pianist*

HARRY JOHN BROWN, *Assistant Conductor*

## PROGRAM

*Polonaise, from "Eugene Onegin" . . . . .* TCHAIKOVSKY

*Overture to "The Barber of Seville" . . . . .* ROSSINI

*Fantasia on Greensleeves . . . . .* VAUGHAN-WILLIAMS

*Suite from "Gaïte Parisienne" . . . . .* OFFENBACH

Overture—Allegro brillante—Polka—Galop—Waltz—March—  
Can-Can—Finale

### INTERMISSION

*Totentanz . . . . .* LISZT  
Soloist: OZAN MARSH

*Capriccio Espagnol . . . . .* RIMSKY-KORSAKOFF  
Alborada—Variations—Alborada—Gypsy Scene—Fandango of the Asturias

### INTERMISSION

*Popsonata . . . . .* arranged by MASON  
Mister Sandman—Melody of Love—The Naughty Lady of Shady Lane—  
Three Coins in the Fountain—Tweedle-Dee

*On the Trail, from "Grand Canyon Suite" . . . . .* GROFFÉ

*Look Sharp—Be Sharp . . . . .* MERRICK-BENNETT  
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## "POPS INFORMALS"

by LANING HUMPHREY

*Polonaise from the Opera, "Eugene Onegin" . . . . .* TCHAIKOVSKY

The splendid Polonaise opens at the ball at the palace of Prince Gremin to which Onegin has been invited on returning from his travels abroad. The beautiful Princess Gremin is none other than Tatiana whose love he had spurned when she was a dreamy, romantic girl living in the country. Now it is he who falls hopelessly in love.

*Overture to "The Barber of Seville" . . . . .* ROSSINI

In these romping measures many listeners have found the perfect expression of the merry events which follow in Rossini's comic opera masterpiece. But old editions of the orchestral parts used by Boston Pops musicians bear the title: "Overture to 'Elizabeth, Queen of England.'" Not only did the thrifty composer borrow the overture from that earlier—and unsuccessful—opera of his; he had already used it in the still earlier and equally unsuccessful operas, "Aureliano in Palmira," and "L'Equivoco Stravagante." A very versatile overture!

*Fantasia on Greensleeves*

Now familiar as the melody of the Christmas song, "What Child is This?" the theme of these variations was coupled in Shakespeare's time with the following love lyrics:

"Alas! my love, you do me wrong  
To cast me off discourteously—  
And I have lovéd you so long,  
Delighting in your company.  
Greensleevs was all my joy,  
Greensleevs was my delight,  
Greensleevs was my heart of gold,  
And who but my Lady Greensleevs."

*Suite from the Ballet, "Gaité Parisienne" (Parisian Gayety)* ..... OFFENBACH  
 Overture—Allegro Brillante—Polka—Galop—Valse—March—  
 Can-Can—Finale

This music, especially arranged for the Ballet Russe de Monte Carlo, and used by their permission, is from one of their most popular ballets. Its melodies are selected from various works of Offenbach, such as "Orpheus in Hades," "Fair Helen," and "Tales of Hoffmann." The characters of the ballet are largely drawn from those of "Parisian Life."

## INTERMISSION

*Totentanz, for Piano and Orchestra* ..... LISZT  
 Soloist: OZAN MARSH

As in the case of his "Battle of the Huns," Liszt in this composition drew his inspiration from a painting. This was one of many which artists of olden times devoted to the subject of Death ever hovering near to the lives of both those of exalted and of humble station. This sentiment is symbolized by the composer's elaborate paraphrase of the ancient church tune, fitted to the Latin poem, "Dies Irae," (Day of Wrath), vividly depicting The Last Judgment.

*Capriccio Espagnol* ..... RIMSKY-KORAKOFF  
 Alborada—Variations—Alborada—Gypsy Scene—Fandango of the Asturias

Many a musical work is dedicated to some particular individual. But this one is unique in being dedicated to each and every member of the orchestra in St. Petersburg which first played it. That was their reward for their responsiveness to the many opportunities in this music for brilliant display of the prowess of each section of the orchestra. Players since then have re-experienced the zest of the first ones for this work.

## INTERMISSION

*Popsoriana* ..... JACK MASON  
 Mister Sandman—Melody of Love—The Naughty Lady of Shady Lane—  
 Three Coins in the Fountain—Tweedle-Dee

A composer and arranger popular with Boston Pops audiences, Mason has whipped this up to the Queen's taste.

*On the Trail, from "Grand Canyon Suite"* ..... GROFFÉ  
 The sound and rhythm of the hoofs of the donkeys—and their voices—are heard; impressions of their human companions, suggested.

*Look Sharp—Be Sharp* ..... MERRICK-BENNETT  
 The symbol of a sharp subject, treated with keenness.

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## JUNIOR CLUBS

ORIGINALLY ESTABLISHED in 1909 as a Student Division of the Club it was not until 1923 that the group became the Junior Clubs and federated 1925. The object of the Junior Clubs is to develop the musical talent of its members, educate them in appreciation of music and stimulate their interest in all the arts. The clubs are affiliated directly with the National and State Federations of Music and participate in the many activities including scholarships. In addition to national and state scholarships the Club makes available to Junior Club members awards from the Madeline Berger Scholarship.

The Counselor of each junior club is a prominent teacher of music. Creative music has been part of the program and some meritorious compositions have been written by the members. Meetings are held once a month, Sundays at 2:30, in Madeline Berger Hall, Temple of Music, or other designated place. Each Club elects its own officers and conducts its own meetings and programs are given under the supervision of the Counselor. Recitals are arranged and students with more advanced understanding are presented in recitals by the Saturday Morning Musical Club. Dues are nominal, ranging from 25 to 50 cents per year. Information regarding the Clubs may be had from the Counselors or Temple of Music Box Office, 3-7491.

MBS. Q. P. KNIGHT, *Advisor*

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FROM THE Madeline Berger Scholarship Trust Fund to Further Education in Music—Scholarships are awarded annually to worthy young musicians identified with The Saturday Morning Musical Club.

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Arranged by  
Mrs. Philip Contzen  
Mrs. Elisabeth Healy  
Robert O'Connor

Open to the public — no charge for admission  
Temple of Music Auditorium

1955—

December 11 . . .

## Christmas Program

## Christmas Program

### Salpointe High School

## "Journey of the Three Kings"

by Henri Gheon

directed by Sister M. Leah, S. C.

Glee Club — Sister Catherine Louise, C. S. J., Director

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1956—

April 4 . . .

## An Evening With the Andersens — Their Music

Helen Somerville Andersen

Arthur Olaf Andersen

## Composers . . .

April 8 . . .

D.  $\Omega$  1 D.

May Date to be  
Announced

## Recital

Mary Eileen Seldon, lyric soprano  
E. Zoe C. Richardson, accompanist

THE SATURDAY MORNING MUSICAL CLUB WAS THE FIRST ORGANIZATION TO BRING GREAT ARTISTS TO TUCSON. A PARTIAL LIST FOLLOWS:

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Lillian Nordica	Frances Alda	Lucia La Costa
Geraldine Farrar	Margaret Matzenhauer	Julia Claussen
Sigrid O'negin	Sophie Braslaw	Merle Alcott
Anna Case	Luisa Espinel	Claire Dux
Rosa Ponselle	Mme. Meisle	Anne Brown
Amelia Galli-Curci	Helen Traubel	Victoria de Los Angeles
Florence Easton	Kirsten Flagstad	Georgia Laster
Jessica Dragonette	Margaret d'A'verez	Lily Hertz
Mary Lewis	Vivian della Chiesa	Georia Laster

TENORS — BARITONES

Nelson Eddy	L'ther King	Carl Palangi
Jan Kiepura	Charles Carver	Christopher Lynch
Chaliapin	Cecil Farming	Tito Schipa
Belarsky	Gillman Williams	Richard Crooks
Lawrence Tibbett	Lambert Murphy	Jose Servin
Igor Gorin	Louis C'raveure	Bernac
Conrad Tibault	Homer Grunn	Mario Chamlee
Harry Lauder	Jose Mojica	Tito Guizar
John McCormick	Thomas L. Thomas	

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Zimbalist	Andres Daiman	Huherman	Pearl Brice
Mande Powell	S'ioetti	Sittig	Solovieff
Heifetz	Ricci	Mischa Elman	Sacha Jacobhoff
Kreisler	Renardy	Samuel Gardner	William Purcell Mayer

PIANISTS

Paderewski	Claude Gotthelf	Poulenc	Jorge Bolet
Rachmaninoff	Frank La Farge	Camil Van Hulse	Patricia Bekman
Rubinstein	Robert O'Connor	Sanroma	Herbert Donaldson
Alfred Cortot	Alexander Brodsky	Egon Petri	Leon Fleisher
Olga Steeh	Robert Breerton	Robert Schmitz	Maleczynsky
Rudolph Reuter	Percy Grainger	Philip Gordon	

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Kathryn Turney Garten

INSTRUMENTAL ENSEMBLES

Paris Instrumental Quintette	New York String Quartet	University Trio
Flonzaley String Quartet	Sittig Trio	Grimes Trio
Roth String Quartet	Cheransky Trio	Zoeller String Quartet
Curtis String Quartet	Copinsky Trio	Societa Corelli

BALLET

Col. Basil's Ballet Russe de Monte Carlo	Horton Ballet
Ballet Russe de Monte Carlo (14 seasons)	Hollywood Ballet
Ballet Theatre	American Caravan
Morkin Ballet	Trudi Schoop
San Francisco Ballet	Slavenska-Franklin Ballet
Jooss Ballet	

DUO-PIANISTS

Bartlett-Robertson	Rebeil-O'Connor	Vronsky-Babin
Fray-Bragotti	Whittemore-Lowe	

VOCAL ENSEMBLES

Original Don Cossacks Chorus	Rudolph Friml & Temple Choral Singers
General Platoff's Don Cossacks	dePaur Infantry Chorus
Hall Johnson Negro Choir	Vienna Choir Boys
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New York Philharmonic Orchestra	Barret Little Symphony	Boston Pops Orchestra
Tinica Orchestra of Mexico City	Tucson Symphony Orchestra	French Symphonie Band
Sousa's Band	U. S. Army Band	Belgian Band
Creatorie and his Band	Fort Huachuca Band	Little Symphony Orchestra
U. S. Navy Band	25th Infantry Band	

DANCE ENSEMBLES

Argentina	Myra Kinch	Devi - Jia Bali Java Dancers
Carlo Goya	Rhythms of Spain	Frederico Rey
Argentinita	Shan-Kar	Jose Greco & Spanish Dancers
Martha Graham	Mamella Del Rio	Lola Montes Spanish Dancers
Tavo - Tanya	Ruth St. Dennis - Ted Shawn	
Norma Gould	Kreutzborg - Yvonne Georgi	

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German Grand Opera Company	Salzburg Opera
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PHOENIX, ARIZONA - January 27, 1956

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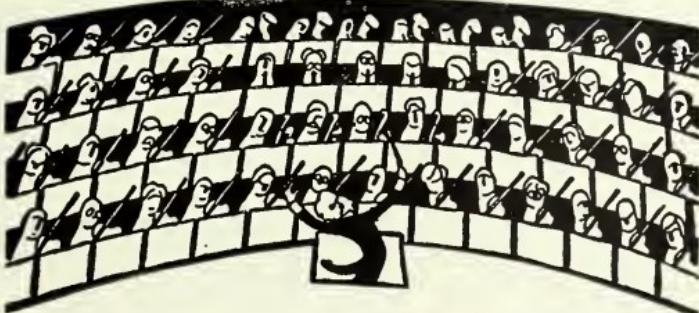
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FRIDAY, JANUARY 27, 1956, 8:30 P.M.

PHOENIX UNION HIGH SCHOOL AUDITORIUM

MRS. ARCHER E. LINDE — Local Manager

*The Baldwin Piano used this evening is furnished through the courtesy of the  
ROLES PIANO COMPANY.  
501 N. FIRST STREET*

PHOENIX, ARIZONA

# "POPS INFORMALS"

BY LANING HUMPHREY

## Polonaise from the Opera, "EUGENE ONEGIN"

Tchaikovsky

This splendid Polonaise opens the ball at the palace of Prince Gremin to which Onegin has been invited on returning from his travels abroad. The beautiful Princess Gremin is none other than Tatiana whose love he had spurned when she was a dreamy, romantic girl living in the country. Now it is he who fails hopelessly in love.

## Overture to "THE BARBER OF SEVILLE"

Rossini

In these romping measures many listeners have found the perfect expression of the merriment which follow in Rossini's comic opera masterpiece. But old editions of the orchestral part used by Boston Pops musicians bear the title: "Overture to 'Elizabeth, Queen of England'." Not only did the thrifty composer borrow the overture from that earlier — and unsuccessful — opera of his; he has already used it in the still earlier and equally unsuccessful operas, "Aureliano in Palmira," and "L'Equivoco Stravagante." A very versatile overture!

## Fantasia on GREENSLEEVES

Vaughan-Williams

Now familiar as the melody of the Christmas song, "What Child is This?" the theme of these variations was coupled in Shakespeare's time with the following love lyrics:

"Alas! my love, you do me wrong  
To cast me off discourteously—  
And I have loved you so long,  
Delighting in your company.  
Greensleeves was all my joy,  
Greensleeves was my delight  
Greensleeves was my heart of gold,  
And who but my Lady Greensleeves."

## Suite from the Ballet, "Gaite Parisienne" (Parisian Gayety)

Offenbach

Overture — Brilliante — Polka — Galop — Valse — March —  
Can-Can — Finale

This music, especially arranged for the Ballet Russe de Monte Carlo, and used by their permission, is from one of their most popular ballets. Its melodies are selected from various works Offenbach, such as "Orpheus in Hades," "Fair Helen," and "Tales of Hoffmann." The characters of the ballet are largely drawn from those of "Parisian Life."

## INTERMISSION

## Rhapsody on a Theme of Paganini for Piano and Orchestra

Rachmaninoff

SOLOIST: RUTH SLENCKZYNKA

This rhapsodic set of variations may, with modern freedom of terminology, be placed with the composer's piano concertos to extend the list to five. The theme — the same one used by Brahms in variations for piano alone — is from Paganini's "Twenty-Four Caprices for Violin Solo." In the brilliance of the piano part, Rachmaninoff rivals the Italian virtuoso's wizardry in exploiting the violin, and far surpasses him in the magnificence of his orchestration.

## CAPRICCIO ESPAGNOL

Rimsky-Korsakoff

Many a musical work is dedicated to some particular individual. But this one is unique in being dedicated to each and every member of the orchestra in St. Petersburg which first played it. This was their reward for their responsiveness to the many opportunities in this music for brilliant display of the prowess of each section of the orchestra. Players since then have re-experienced the zest of the first ones for this work.

## INTERMISSION

## POPSORAMA

Jack Mason

Mister Sandman — Melody of Love — The Naughty Lady of Shady Lane — Three Coins in a Fountain — Tweedle-Dee.

A composer and arranger popular with Boston Pops audiences, Mason has whipped this up to the Queen's taste.

## On the Trail, from "GRAND CANYON SUITE"

Grace

The sound and rhythm of the hoofs of the donkeys — and their voices — are heard; impressions of their human companions, suggested.

## LOOK SHARP — BE SHARP

Merrick-Bennett

The symbol of a sharp subject, treated with keenness.

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**THURSDAY, FEBRUARY 16, 8:30 P.M.**

**FRIDAY, FEBRUARY 17, 8:30 P.M.**

**SATURDAY, FEBRUARY 18, 8:30 P.M.**

AT

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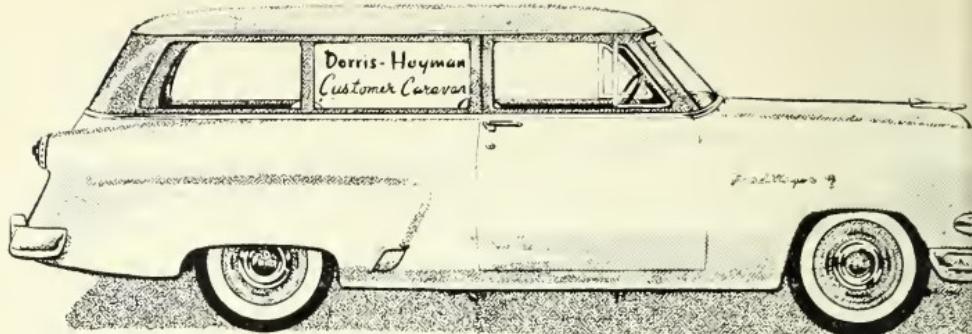
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UMA, ARIZONA - January 28, 1956

# The Community Concert Association

Presents

## ARTHUR FIEDLER

and

## The BOSTON POPS TOUR ORCHESTRA

(by arrangement with the Boston Symphony Orchestra)

RUTH SLENCZYNSKA, *Pianist*

HARRY JOHN BROWN, *Conducting*

1955

1956

### Program

Polonaise from "Eugene Onegin"	Tchaikovsky
Overture to "The Barber of Seville"	Rossini
Fantasia on Greensleeves	Vaughan Williams
Suite from the Ballet, "Graduation Ball"	Strauss
Acceleration Waltz—Perpetual Motion—Nocturne—March—Galop	

### Intermission

Concerto for Piano and Orchestra No. 1 in G minor, Op. 25	Mendelssohn
Molto allegro con fuoco—Andante—Presto	

*Soloist:* RUTH SLENCZYNSKA

The Sorcerer's Apprentice	Dukas
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### Intermission

Popsonama	arranged by Mason
Mister Sandman—Melody of Love—The Naughty Lady of Shady Lane—	
Three Coins in the Fountain—Tweedle-Dee	
On the Trail, from "Grand Canyon Suite"	Grofé
Look Sharp—Be Sharp	Merrick-Bennett

COMMUNITY CONCERTS INC.

affiliated with

COLUMBIA ARTISTS MANAGEMENT INC.  
113 West 57th Street • New York 19, N. Y.

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Assistant conductor Harry John Brown led the famous G. I. Symphony on its European travels during and after the war, and was invited to guest conduct orchestras in Berlin, Vienna, Munich and other cities. Under Serge Koussevitzky he studied at Tanglewood. For five years he was director of the Tri-City Symphony of Davenport, Iowa, and he has been guest director of the Chicago Symphony and other American orchestras.

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Baldwin Piano

RCA Victor Records

Tour Manager: N. S. Shirk, Asst. Manager, Boston Symphony Orchestra

COLUMBIA ARTISTS MANAGEMENT Inc.  
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SAN DIEGO, CALIF. - January 29, 1956  
SAN DIEGO

# Concertgoer

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THE CALIFORNIA MUSIC AND ARTS FOUNDATION

presents

**ARTHUR FIEDLER**

and

**THE BOSTON POPS TOUR ORCHESTRA**

(by arrangement with the Boston Symphony Orchestra)

**RUTH SLENCZYNASKA, Pianist**

**HARRY JOHN BROWN, Assistant Conductor**

**BALDWIN PIANO**

**RCA-Victor Records**

*Tour Manager:* N. S. Shirk, Asst. Manager, Boston Symphony Orchestra

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Vol. III

JANUARY, 1956

No. 3

### Sunday Evening, January 29, 1956 at 8:30

#### POPS INFORMALS

By Laning Humphrey

**Polonaise from the Opera "Eugene Onegin"** . . . . . Tchaikovsky

The splendid Polonaise opens the ball at the palace of Prince Gremi in which Onegin has been invited on returning from his travels abroad. The beautiful Princess Gremi is none other than Tatiana whose love he had spurned when she was a dreamy, romantic girl living in the country. Now it is he who falls hopelessly in love.

**Overture to "The Barber of Seville"** . . . . . Rossini

In these romping measures many listeners have found the perfect expression of the merry events which follow in Rossini's comic opera masterpiece. But old editions of the orchestral parts used by Boston Pops musicians bear the title: "Overture to 'Elizabeth, Queen of England'." Not only did the thrifty composer borrow the overture from that earlier—and unsuccessful—opera of his; he had already used it in the still earlier and equally unsuccessful operas, "Aureliano in Palmira," and "L'Equivoco Stravagante." A very versatile overture!

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Finale**

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for Piano and Orchestra** . . . . . Rachmaninoff

**Soloist: RUTH SLENZCZYNASKA**

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**Look Sharp—Be Sharp** . . . . . Merrick-Bennett

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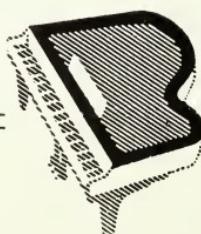
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ANTA ANA, CALIF. - January 30, 1956

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Suite from the Ballet, "Graduation Ball" . . . . . *Johann Strauss, Jr.*

Acceleration Waltz—Perpetual Motion—Nocturne—March—Galop

David Lichine devised the choreography for this one-act ballet to a set of Strauss' compositions. The first performance was in the Theatre Royal of Sydney, Australia, on February 28, 1940. In the present suite are included Acceleration Waltz, Op. 234; Perpetual Motion—A Musical Joke, Op. 257; Nocturne Quadrille, Op. 120; March; Galop.

*Intermission*

Concerto for Piano and Orchestra No. 1 in G minor, Op. 25 . . . Mendelssohn

Molto allegro con fuoco—Andante—Presto

*Soloist: RUTH SLENCZYNKA*

So much was the 21-year-old composer inspired by a visit to Rome in 1830, that both his "Italian" Symphony and this concerto resulted. He made the first sketches for the concerto in Rome under an inspiration added to that of the Eternal City — his heart had been smitten by an amazing pianist of 16, Delphine von Schaueroth. To her he dedicated the work when he completed it in the following year. Perhaps this helps to explain the fact that, although bearing a minor key signature, it remains far from the depths of gloom with which the minor mode often is associated — in music of Tchaikovsky, for example. And Mendelssohn ends his concerto in the major—in a joyous, rushing, display of pianistic exuberance.

The Sorcerer's Apprentice . . . . . Dukas

Pictorial music to perfection. As we listen, we can see the plot unfold: there is an eerie suggestion of the Sorcerer's laboratory; then we sense how his Apprentice, left alone for a while, warms up to the opportunity to try his own hand at magic. He conjures a broom to fetch a pail of water for him. It does so—and keeps on, emptying and refilling. The Apprentice attempts to end the flood by cutting the broom in two. But the splinter also brings water, and more, and more. At last, the Sorcerer returns and un-conjures the frantic water-bearers.

*Intermission*

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PASADENA, CALIF. - January 31, 1956



# The Concertgoer

Elmer Wilson  
presents

ARTHUR FIEDLER  
and  
THE BOSTON POPS  
TOUR ORCHESTRA

PASADENA  
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January 31, 1956

*Elmer Wilson presents . . .*

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# Ballet Russe de Monte Carlo

SERGEI J. DENHAM, Director

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## RUDOLF FIRKUSNY

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MAR. 20

## INGE BORKH

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JOSEPH SCHUSTER—CELLIST

SUN., MARCH 4

WILHELM BACKHAUS—PIANIST

WED., MARCH 21

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**and**

**The Boston Pops Tour Orchestra**

(by arrangement with the Boston Symphony Orchestra)

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**HARRY JOHN BROWN, Assistant Conductor**

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Suite from "Gaité Parisienne" .....	Offenbach
Overture—Allegro brillante—Polka—Galop—Waltz—March—Can-Can—Finale	

**INTERMISSION**

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Popsorama .....arranged by Mason

Mister Sandman—Melody of Love—The Naughty Lady of Shady Lane—  
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A composer and arranger popular with Boston Pops audiences, Mason has whipped this up to the Queen's taste.

On the Trail, from "Grand Canyon Suite" .....Grofé

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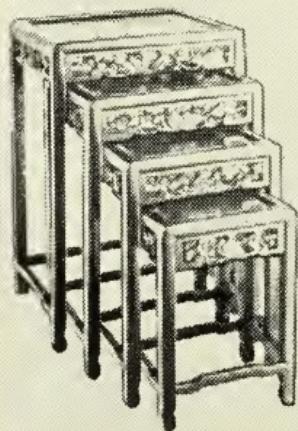
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Fantasia on Greensleeves ..... Vaughan-Williams

Now familiar as the melody of the Christmas song, "What Child Is This?" the theme of these variations was coupled in Shakespeare's time with the following love lyrics:

"Alas! my love, you do me wrong  
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Greensleeves was my heart of gold,  
And who but my Lady Greensleeves."

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Rhapsody on a Theme of Paganini ..... Rachmaninoff  
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*Soloist: RUTH SLENCZYNASKA*

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One of the first sure signs of spring in the city of Boston is the redecoration of stately and plush Symphony Hall, the home of the world renowned Boston Symphony Orchestra. Along about the first of May, into storage go the winter seats to be replaced by green and gold tables and chairs; the red walls that harmonized so well with Beethoven and Brahms are repainted a bright spring green and the BOSTON POPS begins its annual music making for Bostonians. Lighter music takes the place of the winter's repertoire. Strauss Waltzes, The Warsaw Concerto, Marches and Overtures all bring spring into the lives of the proper Bostonian. Even music that can be heard on the nation's juke boxes and the Hit Parade resounds through the hall. Who can forget "Jalousie" the first RCA-Victor Red Seal record by an orchestra to win the coveted gold record for passing the one million sales mark.

Not only Bostonians but the whole country have been able to enjoy this lighter music through the many records that the POPS have made for RCA Victor. In a recent list of RCA Victor's 101 Best Sellers of All Time, the POPS scored with 16 recordings (more than twice as many as any other artist) on a list that covered everything from Bach to boogie woogie. Last season for the first time music lovers were able to hear the

POPS outside of Boston, when the Boston POPS Tour Orchestra made its first grand tour of the United States. Everywhere the POPS appeared they were met with not only high critical acclaim but with the thanks of the audiences and critics for the entertainment and brilliance of the programs.

Arthur Fiedler, the handsome dynamic leader of the organization, is the man who has made the name POPS a national synonym for light, enjoyable, classical music. Fiedler himself is the perfect example of a conductor who combines his serious musical talents with a spark that has endeared him to the hearts of Boston audiences. An habitual fire chaser, he is a member of the Boston Fire Department as well as the Police Department. His automobile—which he uses often in getting to fires—is equipped not only with short wave but with a siren. He is an honorary Fire Chief in over 20 cities including Boston, Chicago, San Francisco and San Antonio. Fiedler is an easily recognized personality in his home city driving his convertible with the top down even in Boston winters. Among his appearances as guest conductor Mr. Fiedler has appeared with the Montreal, the Minneapolis, San Francisco, and the San Antonio Symphonies as well as at the Hollywood Bowl, and numerous radio and television appearances.

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### February

- 2 IRELAND—  
Illustrated Lecture,  
Earl Brink, Narrator
- 8 EGYPT—Illustrated Lecture,  
Alfred Wolff, Narrator
- 9 BEAUTIFUL BLUE  
DANUBE  
Illustrated Lecture,  
Curtis Nagel, Narrator  
(Repeat Performance)
- 14 BALLET RUSSE DE  
MONTE CARLO
- 15 LOS ANGELES  
PHILHARMONIC  
ORCHESTRA—  
Joseph Schuster, Cellist  
John Barnett, Conductor
- 29 JUSSI BJOERLING—Tenor

### March

- 2 IRISH FESTIVAL SINGERS
- 4 LOS ANGELES  
PHILHARMONIC  
ORCHESTRA—  
Wilhelm Backhaus, Pianist—  
Soloist

### 14 COLOMBIA—

Illustrated Lecture,  
Nicol Smith, Narrator

### 20 RUDOLF FIRKUSNY— Pianist

### 21 LOS ANGELES

#### PHILHARMONIC ORCHESTRA—

Leonard Pennario, Pianist—  
Soloist

### 22 YANKEE RETURNS TO PARADISE, Illustrated Lecture, Irving Johnson, Narrator

### April

### 3 ITALY—

Illustrated Lecture,  
Kenneth Richter, Narrator

### 11 ALLURING ALASKA— Illustrated Lecture, Fred Machetanz, Narrator

### 18 LOS ANGELES PHILHARMONIC ORCHESTRA— Donald Gramm, Bass Baritone—Soloist

### 20 INGE BORKH— Dramatic Soprano

### 26 ADRIATIC HOLIDAY— Illustrated Lecture, Karl Robinson, Narrator

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**YANKEE RETURNS TO PARADISE — Irving Johnson, Narrator — MAR. 22**

**ITALY — Kenneth Richter, Narrator — APR. 3**

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(by arrangement with the Boston Symphony Orchestra)

RUTH SLENZYNSKA, *Pianist*

HARRY JOHN BROWN, *Assistant Conductor*

1955

1956

### Program

Polonaise from "Eugene Onegin"	Tchaikovsky
Overture to "The Barber of Seville"	Rossini
Fantasia on Greensleeves	Vaughan Williams
Suite from the Ballet, "Graduation Ball"	Strauss
Acceleration Waltz—Perpetual Motion—Nocturne—March—Galop	

### Intermission

Concerto for Piano and Orchestra No. 1 in G minor, Op. 25	Mendelssohn
Molto allegro con fuoco—Andante—Presto	

*Soloist:* RUTH SLENZYNSKA

The Sorcerer's Apprentice	Dukas
---------------------------	-------

### Intermission

Popsorama	arranged by Mason
Mister Sandman—Melody of Love—The Naughty Lady of Shady Lane—	
Three Coins in the Fountain—Tweedle-Dee	
On the Trail, from "Grand Canyon Suite"	Grofé
Look Sharp—Be Sharp	Merrick-Bennett

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Greensleaves was all my joy,  
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And who but my Lady Greensleaves."

Suite from the Ballet, "Graduation Ball" . . . . . Johann Strauss, Jr.

Acceleration Waltz—Perpetual Motion—Nocturne—March—Galop

David Lichine devised the choreography for this one-act ballet to a set of Strauss' compositions. The first performance was in the Theatre Royal of Sydney, Australia, on February 28, 1940. In the present suite are included Acceleration Waltz, Op. 234; Perpetual Motion—A Musical Joke, Op. 257; Nocturne-Quadrille, Op. 120; March; Galop.

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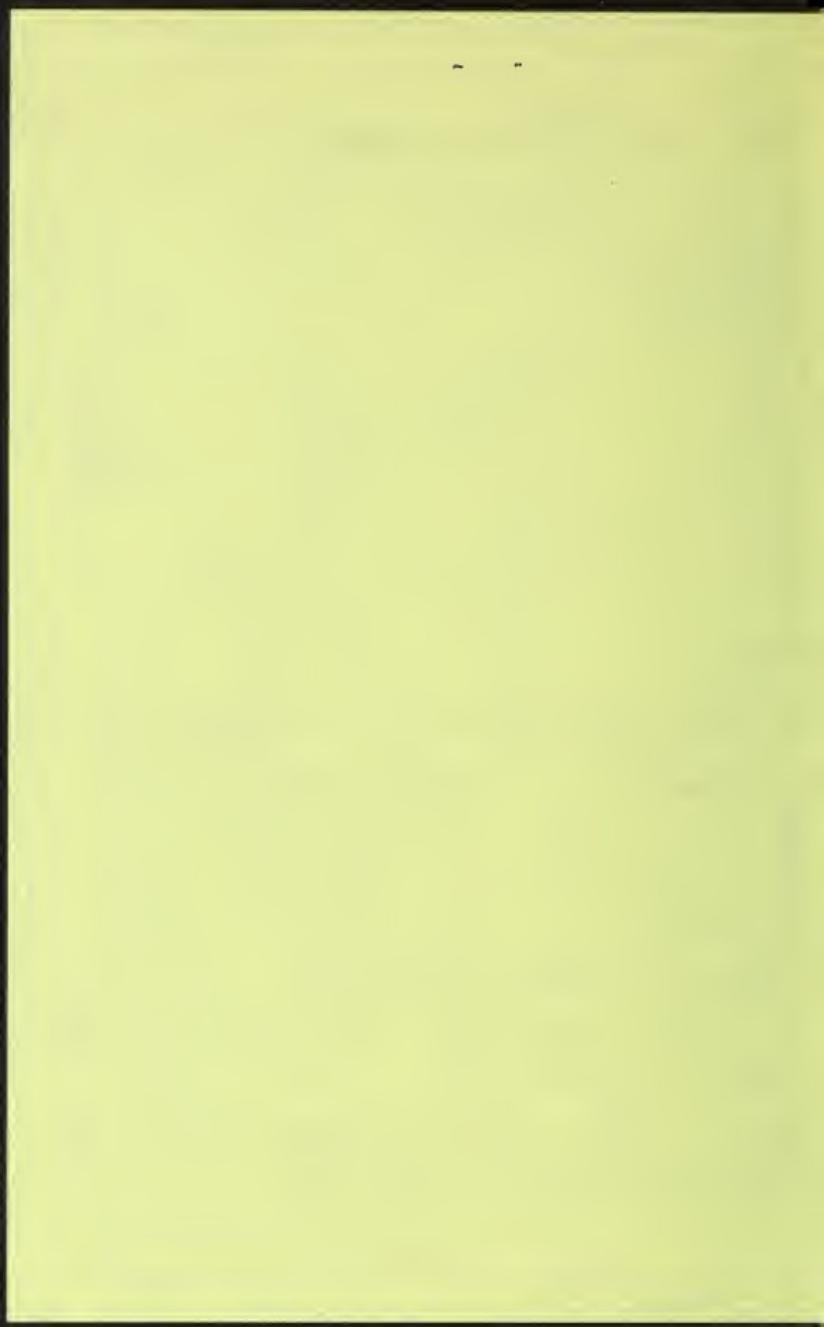
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Concerto for Piano and Orchestra No. 1 in G minor, Op. 25 . Mendelssohn

Molto allegro con fuoco—Andante—Presto

*Soloist: RUTH SLENCZYNKA*

So much was the 21-year-old composer inspired by a visit to Rome in 1830, that both his "Italian" Symphony and this concerto resulted. He made the first sketches for the concerto in Rome under an inspiration added to that of the Eternal City — his heart had been smitten by an amazing pianist of 16, Delphine von Schaueroth. To her he dedicated the work when he completed it in the following year. Perhaps this helps to explain the fact that, although bearing a minor key signature, it remains far from the depths of gloom with which the minor mode often is associated — in music of Tchaikovsky, for example. And Mendelssohn ends his concerto in the major—in a joyous, rushing, display of pianistic exuberance.

The Sorcerer's Apprentice . . . . . Dukas

Pictorial music to perfection. As we listen, we can see the plot unfold: there is an eerie suggestion of the Sorcerer's laboratory; then we sense how his Apprentice, left alone for a while, warms up to the opportunity to try his own hand at magic. He conjures a broom to fetch a pail of water for him. It does so—and keeps on, emptying and refilling. The Apprentice attempts to end the flood by cutting the broom in two. But the splinter also brings water, and more, and more. At last, the Sorcerer returns and un-conjures the frantic water-bearers.

*Intermission*

Popsorama . . . . . Jack Mason

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Three Coins in the Fountain—Tweedle-Dee

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Arthur Fiedler, the handsome, dynamic leader of this organization, is the man who has made the name Pops a national synonym for light, enjoyable, classical music. Fiedler himself is the perfect example of a conductor who combines his serious musical talents with a spark that has endeared him to the hearts of Boston audiences. An habitual fire chaser, he is a member of the Boston Fire Department as well as the Police Department. His automobile is equipped not only with short wave but also with a siren. He is an honorary Fire Chief in more than 20 cities.

Assistant conductor Harry John Brown led the famous G. I. Symphony on its European travels during and after the war, and was invited to guest conduct orchestras in Berlin, Vienna, Munich and other cities. Under Serge Koussevitzky he studied at Tanglewood. For five years he was director of the Tri-City Symphony of Davenport, Iowa, and he has been guest director of the Chicago Symphony and other American orchestras.

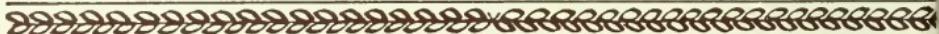
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Overture to "The Barber of Seville" . . . . .	Rossini
Fantasia on Greensleeves . . . . .	Vaughan Williams
Suite from "Gaîté Parisienne" . . . . .	Offenbach
Overture—Allegro brillante—Polka—Galop—Waltz—March— Can-Can—Finale	

### *Intermission*

Rhapsody on a Theme of Paganini, for Piano and Orchestra . . .	Rachmaninoff
Soloist: RUTH SLENCZYNSKA	
Capriccio Espagnol . . . . .	Rimsky-Korsakoff
<i>Intermission</i>	
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Suite from the Ballet, "Gaité Parisienne" (Paris Gayety) . . . . .

Offenbach

Overture—Allegro brillante—Polka—Galop—Valse—March—  
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This music, especially arranged for the Ballet Russe de Monte Carlo, and used by their permission, is from one of their most popular ballets. Its melodies are selected from various works of Offenbach, such as "Orpheus in Hades," "Fair Helen," and "Tales of Hoffmann." The characters of the ballet are largely drawn from those of "Parisian Life."

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*Intermission*

Popsorama . . . . . *Jack Mason*

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# ARTHUR FIEDLER

and

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Baldwin Piano

RCA Victor Records

Tour Manager: N. S. Shirk, Asst. Manager, Boston Symphony Orchestra

COLUMBIA ARTISTS MANAGEMENT Inc.  
PERSONAL DIRECTION: JUDSON, O'NEILL & JUDD  
113 WEST 57TH ST., NEW YORK 19, N. Y.

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WHITTIER, CALIF. - February 3, 1956



# The Community Concert Association

*Presents*

## ARTHUR FIEDLER

and

## The BOSTON POPS TOUR ORCHESTRA

(by arrangement with the Boston Symphony Orchestra)

RUTH SLENCZYNSKA, *Pianist*

HARRY JOHN BROWN, *Assistant Conductor*

1955

1956

### *Program*

Polonaise from "Eugene Onegin" . . . . .	Tchaikovsky
Overture to "The Barber of Seville" . . . . .	Rossini
Fantasia on Greensleeves . . . . .	Vaughan Williams
Suite from the Ballet, "Graduation Ball" . . . . .	Strauss
Acceleration Waltz—Perpetual Motion—Nocturne—March—Galop	

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Concerto for Piano and Orchestra No. 1 in G minor, Op. 25 . . .	Mendelssohn
Molto allegro con fuoco—Andante—Presto	

*Soloist: RUTH SLENCZYNSKA*

The Sorcerer's Apprentice . . . . .	Dukas
<i>Intermission</i>	

Popsorama . . . . .	arranged by Mason
Mister Sandman—Melody of Love—The Naughty Lady of Shady Lane—	
Three Coins in the Fountain—Tweedle-Dee	
On the Trail, from "Grand Canyon Suite" . . . . .	Grofé

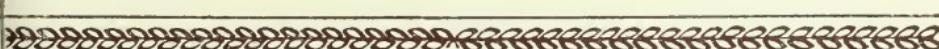
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113 West 57th Street • New York 19, N. Y.



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LOS ANGELES, CALIF. - February 4, 1956

SHRINE AUDITORIUM

Los Angeles

SATURDAY EVENING

FEBRUARY 4, 1956

at 8:30 P.M.

COMMUNITY CIVIC MUSIC ASSN. OF LOS ANGELES

MOSS and HAYMAN, Directors

presents

ARTHUR FIEDLER

and

THE BOSTON POPS TOUR ORCHESTRA

(BY ARRANGEMENT WITH THE BOSTON SYMPHONY ORCHESTRA)

RUTH SLENZYNSKA, Pianist

HARRY JOHN BROWN, Assistant Conductor



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SUITE from "GAÎTE PARISIENNE"..... Offenbach

OVERTURE—ALLEGRO BRILLANTE—POLKA—GALOP—WALTZ—  
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Baldwin Piano Courtesy Baldwin Piano Company

RCA-Victor Records

COLUMBIA ARTISTS MANAGEMENT, INC.

Personal Direction: Judson, O'Neill & Judd

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SAN LUIS OBISPO, CALIF. - February 5, 1956



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Presents

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and

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1955

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### Program

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Overture to "The Barber of Seville" . . . . .	Rossini
Fantasia on Greensleeves . . . . .	Vaughan Williams
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### Intermission

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Molto allegro con fuoco—Andante—Presto	

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The Sorcerer's Apprentice . . . . .	Dukas
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BERSFIELD, CALIF. - Feb. 6, 1956

# THE KERN COUNTY MUSICAL ASSOCIATION, INC.

Presents



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and

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*(by arrangement with the Boston Symphony Orchestra)*



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HARRY JOHN BROWN, *Assistant Conductor*

NINETEENTH SEASON  
MONDAY, FEBRUARY 6, 1956  
HARVEY AUDITORIUM  
BAKERSFIELD, CALIFORNIA

# PROGRAM

Polonaise from "Eugene Onegin" . . . . .	Tchaikovsky
Overture to "The Barber of Seville" . . . . .	Rossini
Fantasia on Greensleeves . . . . .	Vaughan Williams
Suite from "Gaite Parisienne" . . . . .	Offenbach
Overture—Allegro Brillante—Polka—Galop—Waltz—March— Can-Can—Finale	

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COLUMBIA ARTISTS MANAGEMENT Inc.  
PERSONAL DIRECTION: JUDSON, O'NEILL & JUDD  
113 West 57th St., New York 19, N. Y.

OESTO, CALIF. - Feb. 7, 1956

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# The Community Concert Association

*Presents*

## ARTHUR FIEDLER

and

## The BOSTON POPS TOUR ORCHESTRA

(by arrangement with the Boston Symphony Orchestra)

RUTH SLENCZYNSKA, *Pianist*

HARRY JOHN BROWN, *Assistant Conductor*

1955

1956

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### *Program*

Polonaise from "Eugene Onegin" . . . . . Tchaikovsky  
Overture to "The Barber of Seville" . . . . . Rossini  
Fantasia on Greensleeves . . . . . Vaughan Williams  
Suite from the Ballet, "Graduation Ball" . . . . . Strauss  
Acceleration Waltz—Perpetual Motion—Nocturne—March—Galop

*Intermission*

Concerto for Piano and Orchestra No. 1 in G minor, Op. 25 . . Mendelssohn  
Molto allegro con fuoco—Andante—Presto  
Soloist: RUTH SLENCZYNSKA

The Sorcerer's Apprentice . . . . . Dukas

*Intermission*

Popsorama . . . . . arranged by Mason  
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Three Coins in the Fountain—Tweedle-Dee

On the Trail, from "Grand Canyon Suite" . . . . . Grofé  
Look Sharp—Be Sharp . . . . . Merrick-Bennett

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113 West 57th Street • New York 19, N. Y.

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1955

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Overture to "The Barber of Seville" . . . . .	Rossini
Fantasia on Greensleeves . . . . .	Vaughn Williams
Suite from "Gaîté Parisienne" . . . . .	Offenbach
Overture—Allegro brillante—Polka—Galop—Waltz—March— Can-Can—Finale	

#### *Intermission*

Rhapsody on a Theme of Paganini, for Piano and Orchestra . . .	Rachmaninoff
Soloist: RUTH SLENCZYNASKA	

Capriccio Espagnol . . . . .	Rimsky-Korsakoff
<i>Intermission</i>	

Popsorama . . . . .	arranged by Mason
Mister Sandman—Melody of Love—The Naughty Lady of Shady Lane— Three Coins in the Fountain—Tweedle-Dee	
On the Trail, from "Grand Canyon Suite" . . . . .	Grofé
Look Sharp—Be Sharp . . . . .	Merrick-Bennett

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And who but my Lady Greensleeves."

Suite from the Ballet, "Gaité Parisienne" (Paris Gayety) . . . . . *Offenbach*

Overture—Allegro brillante—Polka—Galop—Valse—March—  
Can-Can—Finale

This music, especially arranged for the Ballet Russe de Monte Carlo, and used by their permission, is from one of their most popular ballets. Its melodies are selected from various works of Offenbach, such as "Orpheus in Hades," "Fair Helen," and "Tales of Hoffmann." The characters of the ballet are largely drawn from those of "Parisian Life."

*Intermission*

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Rhapsody on a Theme of Paganini, for Piano and Orchestra . . . *Rachmaninoff*

*Soloist: RUTH SLENCKZYNSSKA*

This rhapsodic set of variations may, with modern freedom of terminology, be placed with the composer's piano concertos to extend the list to five. The theme—the same one used by Brahms in variations for piano alone—is from Paganini's "Twenty-Four Caprices for Violin Solo." In the brilliance of the piano part, Rachmaninoff rivals the Italian virtuoso's wizardry in exploiting the violin, and far surpasses him in the magnificence of his orchestration.

Capriccio Espagnol . . . . . *Rimsky-Korsakoff*

Many a musical work is dedicated to some particular individual. But this one is unique in being dedicated to each and every member of the orchestra in St. Petersburg which first played it. That was their reward for their responsiveness to the many opportunities in this music for brilliant display of the prowess of each section of the orchestra. Players since then have re-experienced the zest of the first ones for this work.

*Intermission*

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TA ROSA, CALIF. - Feb. 9, 1956

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BERKELEY, CALIF. - Feb. 10, 1956

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# *Berkeley Concert Association*

*presents*

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and

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February 10 and 11, 1956

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Look Sharp—Be Sharp . . . . . *Merrick-Bennett*

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(by arrangement with the Boston Symphony Orchestra)

RUTH SLENCZYNSKA, *Pianist*

HARRY JOHN BROWN, *Assistant Conductor*

February 10 and 11, 1956

---

ONE of the first sure signs of spring in the city of Boston is the redecoration of conservative Symphony Hall, the home of the world-renowned Boston Symphony Orchestra. Along about the first of May, into storage go the winter seats to be replaced by green and gold tables and chairs; the red walls that harmonized so well with Beethoven and Brahms are repainted a bright spring green, and the Boston Pops begins its annual music making for Bostonians.

Not only Bostonians but the whole country have been able to enjoy this lighter music through the many records that the Pops has made for RCA Victor. In a recent list of RCA Victor's Best Sellers of All Time, the Pops scored with 16 recordings (more than twice as many as any other artist) on a list that covered everything from Bach to boogie woogie. However, in the past, the only way to hear the Pops has been to go to Boston or to hear the Pops on records or the radio. But since season 1952-53, by special arrangement with the Boston Symphony Orchestra, the Pops has been carrying its effervescent music to cities in the East. This year, for the first time, Fiedler will lead his Bostonians across the continent and back.

Arthur Fiedler, the handsome, dynamic leader of this organization, is the man who has made the name Pops a national synonym for light, enjoyable, classical music. Fiedler himself is the perfect example of a conductor who combines his serious musical talents with a spark that has endeared him to the hearts of Boston audiences. An habitual fire chaser, he is a member of the Boston Fire Department as well as the Police Department. His automobile is equipped not only with short wave but also with a siren. He is an honorary Fire Chief in more than 20 cities.

Assistant Conductor Harry John Brown led the famous G. I. Symphony on its European travels during and after the war, and was invited to guest conduct orchestras in Berlin, Vienna, Munich and other cities. Under Serge Koussevitzky he studied at Tanglewood. For five years he was director of the Tri-City Symphony of Davenport, Iowa, and he has been guest director of the Chicago Symphony and other American orchestras.

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# Program

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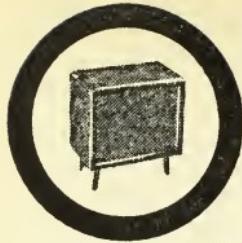
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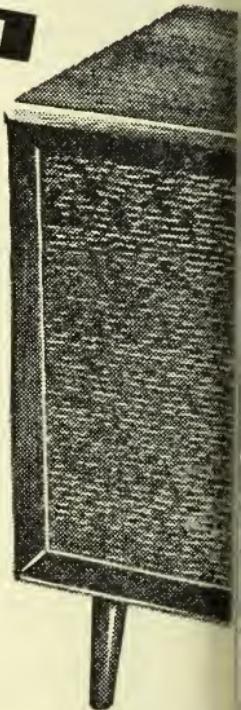
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Cesare Bardelli  
Irene Kramarich  
George Tallone

Kurt Baum  
Norman Treigle  
Ruth Thorsen  
Edward Lovasich

FEBRUARY 17

### Cavalleria Rusticana

Herva Nelli  
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Barry Morrell  
Jean Bonacorsi

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Giulio Gari  
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FEBRUARY 21

### The Barber of Seville

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Cesare Bardelli  
Val Patacchi

Virginia MacWatters  
Davis Cunningham  
George Tallone

FEBRUARY 24

### La Traviata

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Harry Read

Davis Cunningham  
Scotte Sloan  
George Tallone

FEBRUARY 28

### Carmen

Regina Resnik  
Yola Casselle  
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Robert Rounseville  
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Leona Gordon

MARCH 2

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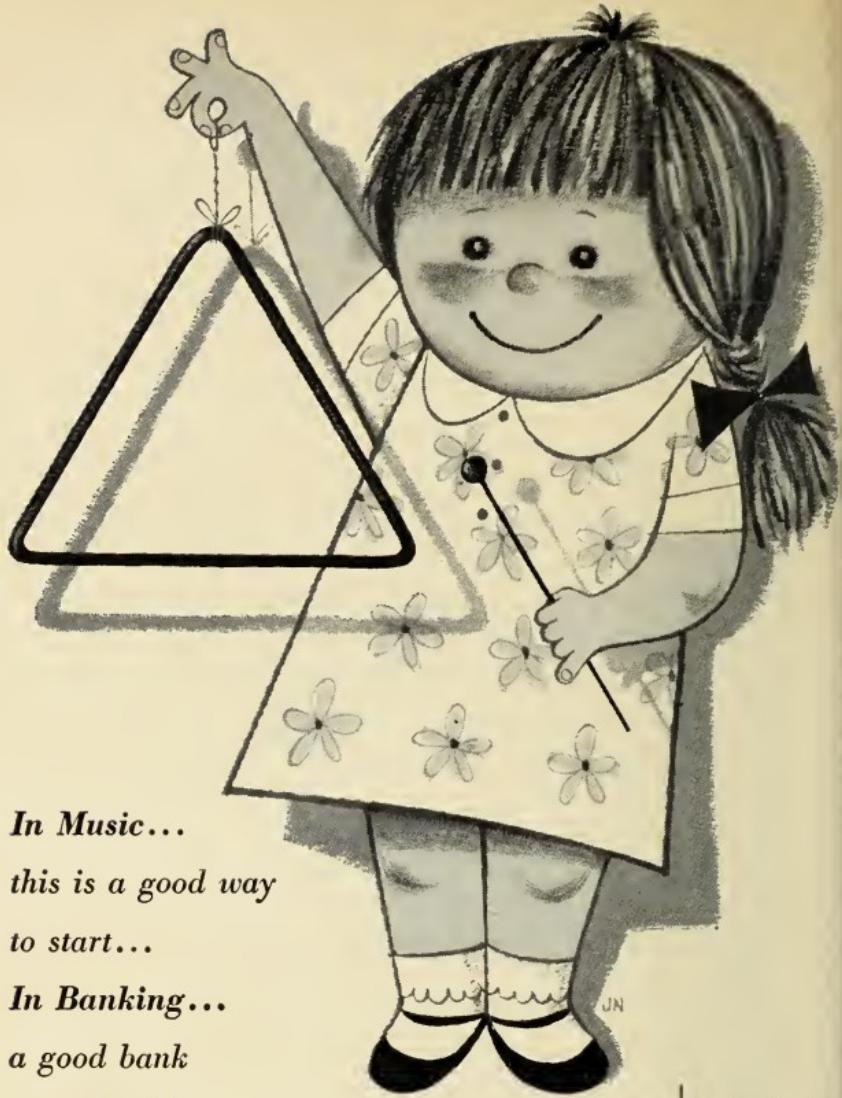
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to start...*

*In Banking...*

*a good bank*

*to start with*

*...a good bank*

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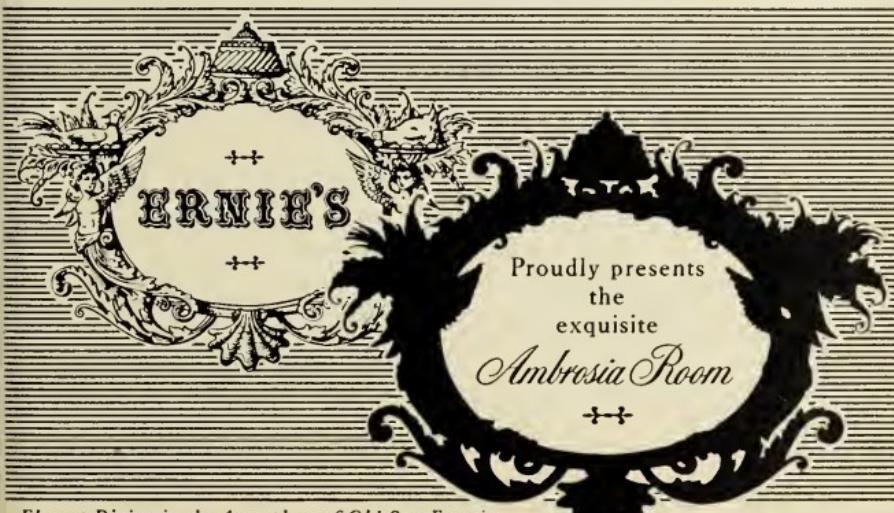
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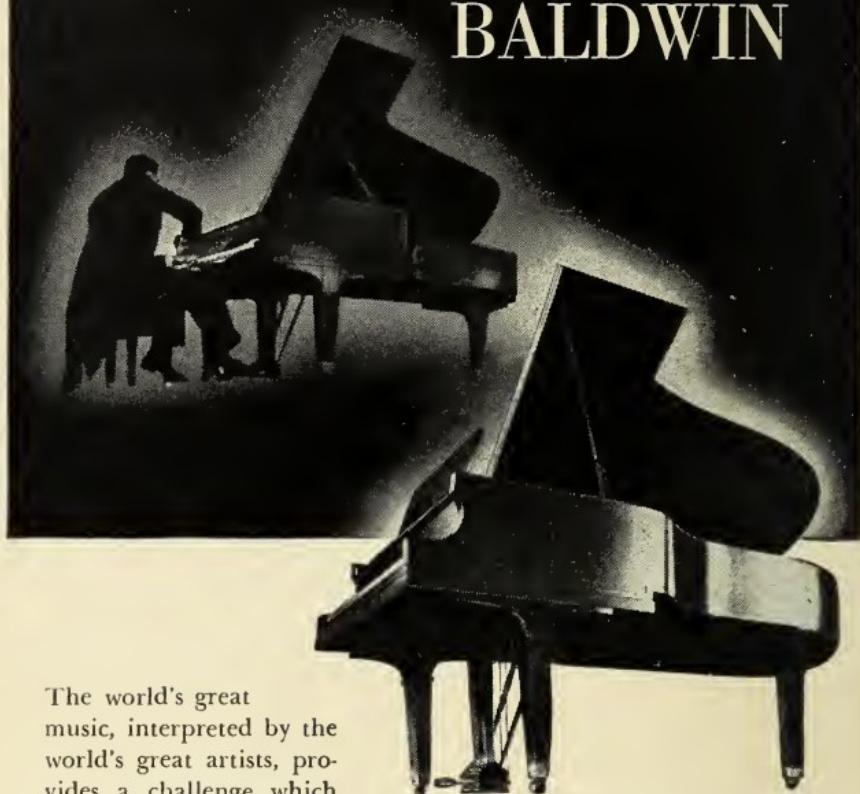
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FRANZ RUPP *at the Piano*

## PROGRAM

### I

Das Veilchen ..... *W. A. Mozart*

A lovely violet stands waiting and hoping that a beautiful young maiden will come and pluck it. The maiden takes no notice of it and tramples it to death, but the little violet dies a happy death under her feet.

Als Luise ..... *W. A. Mozart*

Letters born of a moment of passion, he destroyed! Born from fire you must now perish in fire. Soon you will cease to exist, but he who wrote you will continue to blaze within me, perhaps forever.

Trennungslied ..... *W. A. Mozart*

When lovers part, God's angels cry,  
How can I live without you, sweet?  
Possibly forever. Louisa, forgive me  
but I can't forget her; she is carved in my heart,  
And I shall think of her until I die.

An Chloe ..... *W. A. Mozart*

When love is in your eyes  
My heart glows and beats,  
And I press upon your rosy cheek unnumbered kisses.  
Let me clasp you to my loving heart.

### II

Aufenthalt ..... *Franz Schubert*

As wave follows wave,  
My heart beats without cessation.  
And like the rock's aged ore  
My grief is everlasting.

Auf dem Wasser zu Singen ..... *Franz Schubert*

On the dazzling, twinkling waves of the lake  
The rocking canoe glides like a swan;  
Ah, and so the soul glides along  
On the softly glittering waves of joy;  
And down from the sky on the waves  
Over the trees of the grove to the west  
The glow of the sunset dances round.  
A reddish glory winks, friendly to us  
Under the branches of the grove to the east  
The reeds whisper a mystery tinted in red;  
And the soul, with the glow of the sunset  
Drinks the joy of the sky and the peace of the grove.  
Ah, it seems that o'er the rocking waves  
Time itself vanishes on dewy wings.  
Time tomorrow will fly away on those wings  
As it did yesterday . . . as it does today.  
Until the time comes when on radiant wings  
I, myself, will escape the change of time.

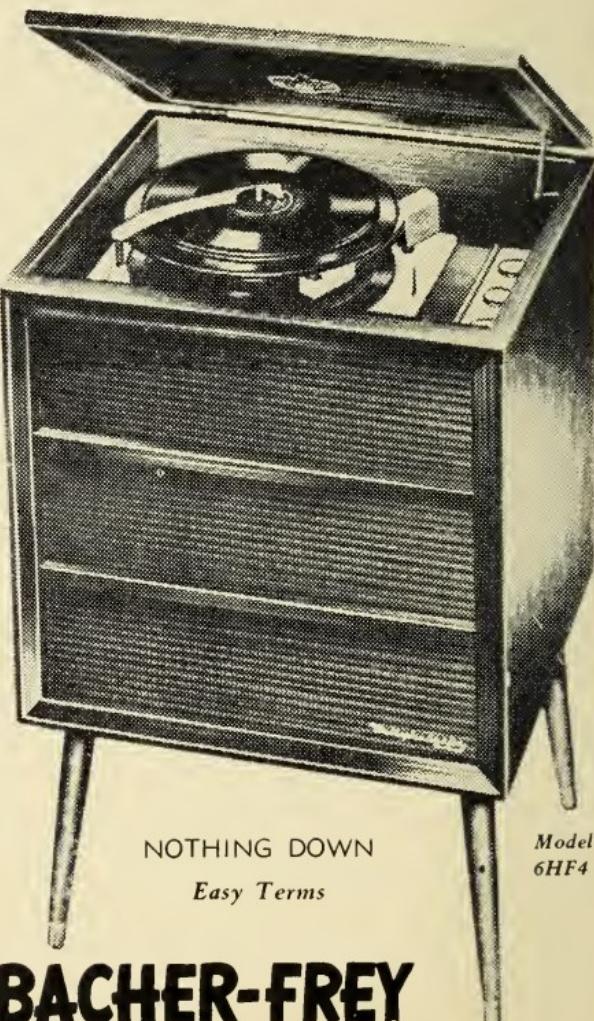
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Nacht und Traume ..... Franz Schubert  
Blessed night, as you descend  
Dreams float down,  
As moonshine through the trees  
Into the breast of man.  
Those who taste your balm  
When day breaks, cry out  
Blessed night, come back  
Return once more, sweet dreams.

Ungeduld ..... Franz Schubert  
I'd carve it into all the trees that grow  
On every stone those graven words I'd show  
With seed of cress I'd sow it far and near,  
On every garden bed it should appear;  
On pages white those words I'd write forever,  
Thine is my heart and shall be thine forever.

Die Allmacht ..... Franz Schubert  
Great is Jehovah, the Lord  
The earth and the heavens bear witness to His might;  
'Tis heard in the wild raging storm,  
In the tempest's loud thundering roar,  
Great is Jehovah, the Lord.

Aria: "Re dell'abisso". . . . . Giuseppe Verdi  
(from "*Un Ballo in Maschera*")  
King of the abyss, hurry. Hasten through the air  
without unleashing the lightning on my abode.  
Thrice the owl from on high has hooted.  
The salamander glowing, thrice hissed;  
From their graves, the dead thrice have spoken.  
It's he. It's he!  
I feel the return of his tremendous power.  
He holds the future in his left hand;  
He smiles at my invocation.  
He shall abet my demands.

#### INTERMISSION

#### IV

The Negro Speaks of Rivers ..... Howard Swanson  
Sing on There in the Swamp ..... Paul Hindemith  
Weathers ..... Celius Doughterty  
Song for Autumn ..... Celius Doughterty

#### V

Go Down, Moses ..... Arr. by H. T. Burleigh  
O, What a Beautiful City ..... Arr. by Edward Boatner  
Poor Me ..... Arr. by Nathaniel Dett  
Roll, Jordan, Roll ..... Arr. by Hall Johnson

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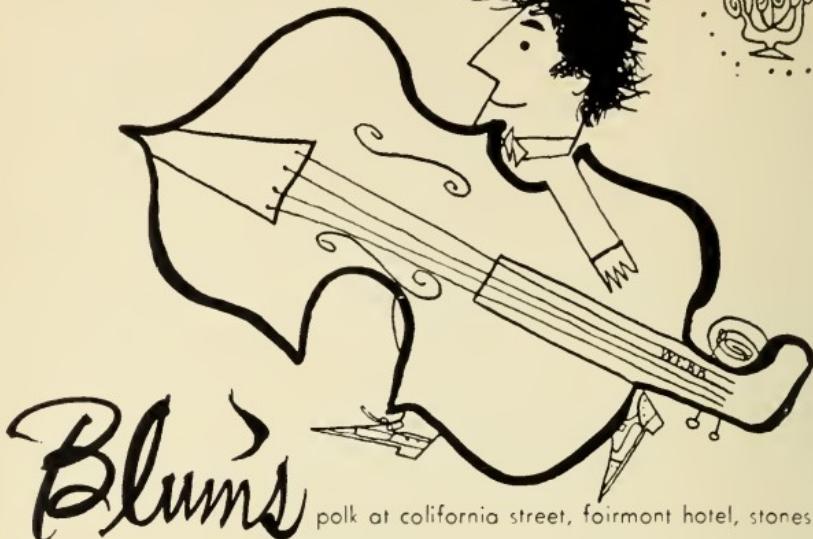
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**SUMMER OF 1956**

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*with*

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**ARTHUR FIEDLER**

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Soloist: RUTH SLENCZYNSSKA	

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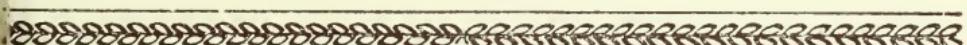
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Overture—Allegro brillante—Polka—Galop—Valse—March—  
Can-Can—Finale

This music, especially arranged for the Ballet Russe de Monte Carlo, and used by their permission, is from one of their most popular ballets. Its melodies are selected from various works of Offenbach, such as "Orpheus in Hades," "Fair Helen," and "Tales of Hoffmann." The characters of the ballet are largely drawn from those of "Parisian Life."

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Rhapsody on a Theme of Paganini, for Piano and Orchestra . . . *Rachmaninoff*

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This rhapsodic set of variations may, with modern freedom of terminology, be placed with the composer's piano concertos to extend the list to five. The theme—the same one used by Brahms in variations for piano alone—is from Paganini's "Twenty-Four Caprices for Violin Solo." In the brilliance of the piano part, Rachmaninoff rivals the Italian virtuoso's wizardry in exploiting the violin, and far surpasses him in the magnificence of his orchestration.

Capriccio Espagnol . . . . . *Rimsky-Korsakoff*

Many a musical work is dedicated to some particular individual. But this one is unique in being dedicated to each and every member of the orchestra in St. Petersburg which first played it. That was their reward for their responsiveness to the many opportunities in this music for brilliant display of the prowess of each section of the orchestra. Players since then have re-experienced the zest of the first ones for this work.

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113 West 57th Street • New York 19, N. Y.

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Baldwin Piano

RCA Victor Records

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COLUMBIA ARTISTS MANAGEMENT Inc.  
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PORLAND, OREGON - Feb. 17, 1956

ELLISON-WHITE BUREAU

Presents

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and

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(By arrangement with the Boston Symphony Orchestra)

RUTH SLENCZYNASKA, Pianist

HARRY JOHN BROWN, Assistant Conductor



PORLAND PUBLIC AUDITORIUM

Friday, February 17, 1956—8:30 P.M.



### PROGRAM

Polonaise, from "Eugene Onegin" . . . . .	Tchaikovsky
Overture to "The Barber of Seville" . . . . .	Rossini
Fantasia on Greensleeves . . . . .	Vaughan Williams
Suite from "Gaite Parisienne" . . . . .	Offenbach
Overture—Allegro brillante—Polka—Galop—Waltz—March—Can-Can—Finale	

### INTERMISSION

Rhapsody on a Theme of Paganini for Piano and Orchestra	Rachmaninoff
Soloist: RUTH SLENCZYNASKA	

Capriccio Espagnol . . . . .	Rimsky-Korsakoff
Alborada—Variations—Alborada—Gypsy Scene—Fandango of the Asturias	

### INTERMISSION

Popsorama . . . . .	arranged by Mason
Mister Sandman—Melody of Love—The Naughty Lady of Shady Lane—	
Three Coins in the Fountain—Tweedle-Dee	
On the Trail, from "Grand Canyon Suite" . . . . .	Grofe
(Program Continued)	

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### Coming...

VIRTUOSI DI ROMA . . . . .	Monday, February 20, 8:30 P.M.
MARIAN ANDERSON, Contralto . . . . .	Friday, March 2, 8:30 P.M.
AZUMA KABUKI DANCERS and MUSICIANS . . .	Thursday, April 19, 8:30 P.M.

## PROGRAM (Concluded)

Look Sharp—Be Sharp . . . . . Merrick-Bennett

Baldwin Piano—RCA Victor Records

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Box Office, courtesy of The J. K. Gill Company; Baldwin Piano, courtesy of Oregon Music Co., Inc.  
For numbers on this program, inquire at the Music Room, Central Library.

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#### WALTER GIESEKING

Friday, April 20, 8:30 P.M.

#### ARTUR RUBINSTEIN

Monday, April 30, 8:30 P.M.

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*are a*

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*First Floor*

**THE J. K. GILL COMPANY**

S. W. FIFTH AVENUE AT STARK

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#### INTERMISSION

Concerto for Piano and Orchestra No. 1 in G minor, Opus 25.....*Mendelssohn*

Molto allegro con fuoco—Andante—Presto

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So much was the 21-year-old composer inspired by a visit to Rome in 1830, that both his "Italian" Symphony and this concerto resulted. He made the first sketches for the concerto in Rome under an inspiration added to that of the Eternal City—his heart had been smitten by an amazing pianist of 16, Delphine von Schaueroth. To her he dedicated the work when he completed it in the following year. Perhaps this helps to explain the fact that, although bearing a minor key signature, it remains far from the depths of gloom with which the minor mode often is associated—in music of Tchaikovsky, for example. And Mendelssohn ends his concerto in the major—in a joyous, rushing, display of pianistic exuberance.

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Luben Vichey, President

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Acceleration Waltz—Perpetual Motion—Nocturne—March—Galop	
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The Sorcerer's Apprentice . . . . .	Dukas
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## The BOSTON POPS TOUR ORCHESTRA

 ONE of the first sure signs of spring in the city of Boston is the redecoration of conservative Symphony Hall, the home of the world-renowned Boston Symphony Orchestra. Along about the first of May, into storage go the winter seats to be replaced by green and gold tables and chairs; the red walls that harmonized so well with Beethoven and Brahms are repainted a bright spring green, and the Boston Pops begins its annual music making for Bostonians.

Not only Bostonians but the whole country have been able to enjoy this lighter music through the many records that the Pops has made for RCA Victor. In a recent list of RCA Victor's Best Sellers of All Time, the Pops scored with 16 recordings (more than twice as many as any other artist) on a list that covered everything from Bach to boogie woogie. However, in the past, the only way to hear the Pops has been to go to Boston or to hear the Pops on records or the radio. But since season 1952-53, by special arrangement with the Boston Symphony Orchestra, the Pops has been carrying its effervescent music to cities in the East. This year, for the first time, Fiedler will lead his Bostonians across the continent and back.

Arthur Fiedler, the handsome, dynamic leader of this organization, is the man who has made the name Pops a national synonym for light, enjoyable, classical music. Fiedler himself is the perfect example of a conductor who combines his serious musical talents with a spark that has endeared him to the hearts of Boston audiences. An habitual fire chaser, he is a member of the Boston Fire Department as well as the Police Department. His automobile is equipped not only with short wave but also with a siren. He is an honorary Fire Chief in more than 20 cities.

Assistant conductor Harry John Brown led the famous G. I. Symphony on its European travels during and after the war, and was invited to guest conduct orchestras in Berlin, Vienna, Munich and other cities. Under Serge Koussevitzky he studied at Tanglewood. For five years he was director of the Tri-City Symphony of Davenport, Iowa, and he has been guest director of the Chicago Symphony and other American orchestras.

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Community Concerts Campaign time is just around the corner!! This year, before the drive is opened to the general public, we want to give all you present members a special opportunity to renew your memberships. Your Community Concert Association enjoys the prestige of being the outstanding cultural activity of Grays Harbor. We know you value its aims and achievements and will want your name to remain among those supporting and enjoying the privileges of great musical entertainment.

This year, too, in the hope of making it even more enjoyable for you, we want to give you an opportunity also to express your personal wishes as to the type of concert most generally preferred. The names of the individual artists you submit, providing they are available for the coming season, will be most carefully considered. For this reason, your committee has deliberately not secured a "hold" on any single attraction for the 1956-1957 series. In the past, the announced concert, necessarily being the nucleus around which the entire series has had to be built both budget-wise and schedule-wise, has always limited us. As in the past, attractions of the highest standard will be presented in accordance with the budget raised.

The official campaign week is from March 12th to 17th closing at noon on Saturday (but will, of course, close automatically as soon as our auditorium is sold out, which has happened in the past). We ask that you fill out and send to the secretary, without delay, the coupon attached below. This will assure a place for you for the forthcoming concert series - a series of your own choosing, presented in your own "Carnegie Hall".

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VANCOUVER, B. C. - Feb. 22,



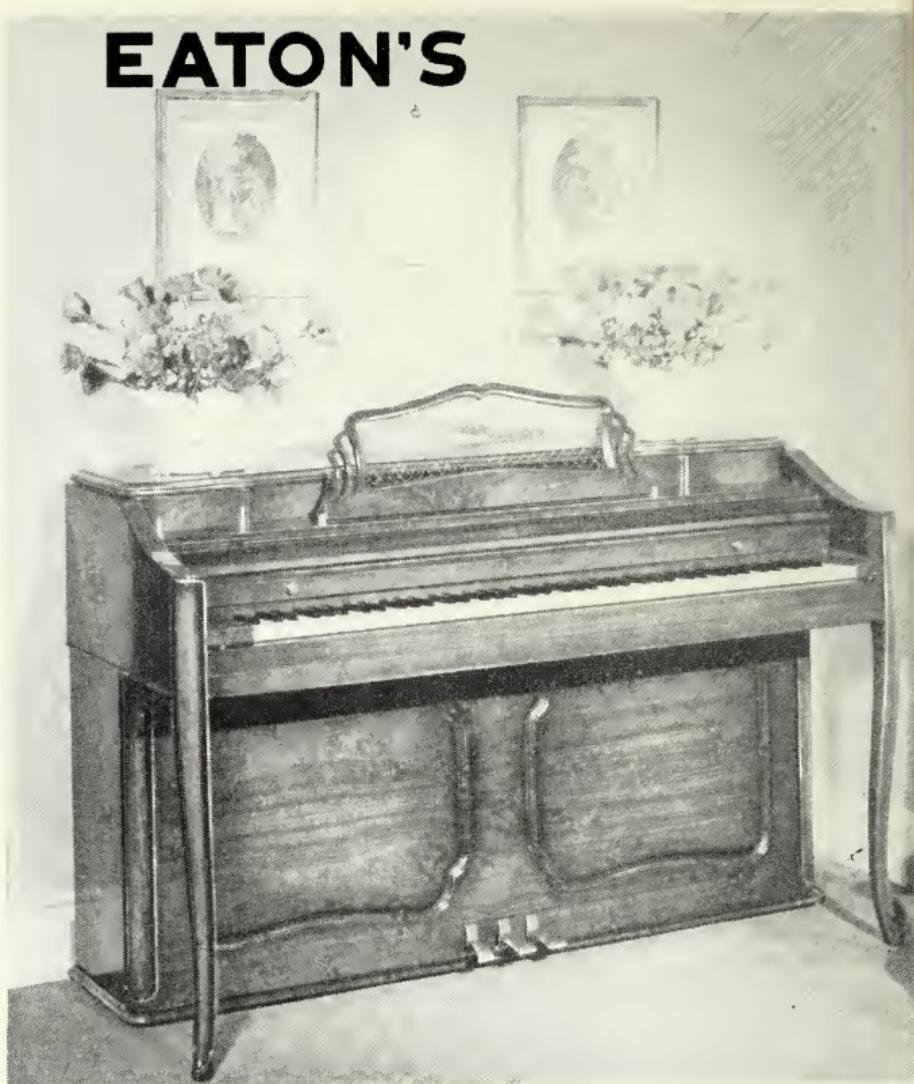
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## *Program*

Polonaise from "Eugene Onegin" .....	Tchaikovsky
Overture to "The Barber of Seville" .....	Rossini
Fantasia on Greensleeves .....	Vaughan Williams
Suite from "Gaité Parisienne" .....	Offenbach
Overture—Allegro brillante—Polka—Galop—Waltz— March—Can-Can—Finale	

*Intermission*

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# Program

Rhapsody on a Theme of Paganini, for Piano and Orchestra .....	Rachmaninoff
Soloist: RUTH SLENCZYNSKA	
Intermission	
Caprice Espagnol .....	Rimsky-Korsakoff
Popsorama .....	arranged by Mason

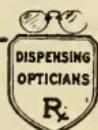
Mister Sandman—Melody of Love—The Naughty Lady of Shady Lane—Three Coins in the Fountain—Tweedle-Dee

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## ~ Pops Informals ~

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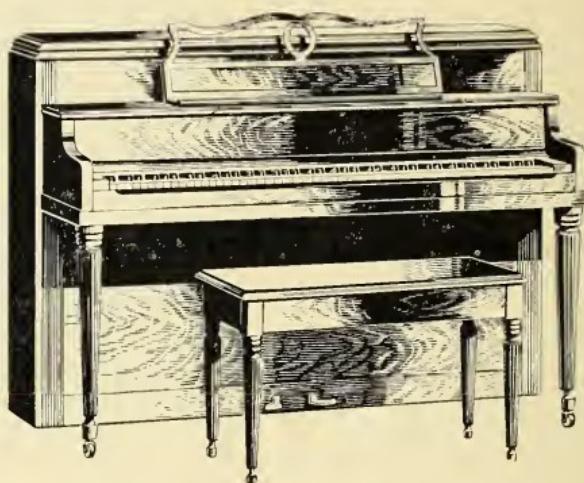
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## *Program*

Overture to "The Barber of Seville" ..... Rossini

In these romping measures many listeners have found the perfect expression of the merry events which follow in Rossini's comic opera masterpiece. But old editions of the orchestral parts used by the Boston Pops musicians bear the title "Overture to 'Elizabeth, Queen of England'." Not only did the thrifty composer borrow the overture from that earlier—and unsuccessful—opera of his; he had already used it in the still earlier and equally unsuccessful operas, "Aureliano in Palmira", and "L'Equivoco Stravagante." A very versatile overture!

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## *Program*

Fantasia on Greensleeves ..... Vaughan Williams

Now familiar as the melody of the Christmas song, "What Child is This?" the theme of these variations was coupled in Shakespeare's time with the following love lyrics:

"Alas! my love, you do me wrong  
To cast me off discourteously—  
And I have loved you so long,  
Delighting in your company.  
Greensleeves was all my joy,  
Greensleeves was my delight  
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And who but my Lady Greensleeves."

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### *Program*

Suite from the Ballet, "Gaité Parisienne"

(Paris Gayety) ..... Offenbach

Overture—Allegro brillante—Polka—Galop—Valse—March—

Can-Can—Finale

This music, especially arranged for the Ballet Russe de Monte Carlo, and used by their permission, is from one of their most popular ballets. Its melodies are selected from various works of Offenbach, such as "Orpheus in Hades", "Fair Helen", and "Tales of Hoffmann." The characters of the ballet are largely drawn from those of "Parisian Life."

*Intermission*

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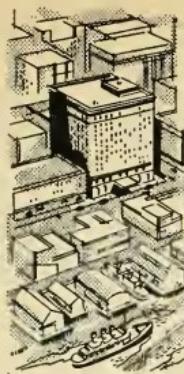
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## *Program*

Rhapsody on a Theme of Paganini,  
for Piano and Orchestra ..... *Rachmaninoff*  
*Soloist: RUTH SLENCZYNKA*

This rhapsodic set of variations may, with modern freedom of terminology, be placed with the composer's piano concertos to extend the list to five. The theme—the same one used by Brahms in variations for piano alone—is from Paganini's "Twenty-Four Caprices for Violin Solo."

Capriccio Espagnol ..... *Rimsky-Korsakoff*

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*Intermission*



*Larry*

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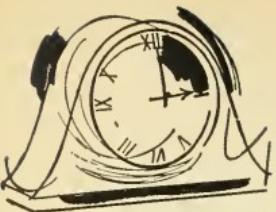
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### *Program*

Popsorama .....	Jack Mason
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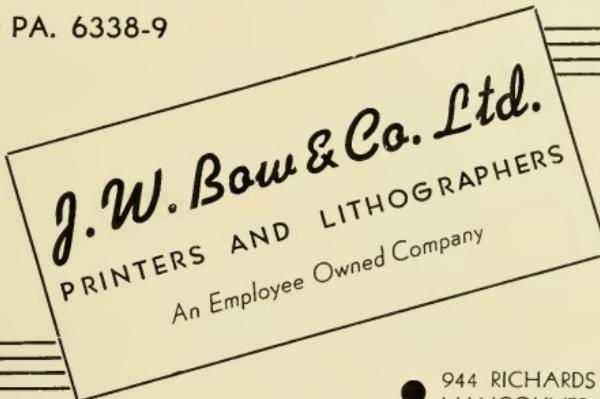
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Mail order now to ZONTA CLUB, 816 Howe St. Box office opens March 5th, MODERN MUSIC. Proceeds to go to INTERNATIONAL HOUSE.



### Opera On Upswing In Vancouver Area

Opera is on the upswing in Vancouver.

For the past year, city singers have been banding together in the hopes of establishing a full-time repertory opera company in this city.

Starting last November, 45 young singers have rehearsed twice weekly for a performance of "La Traviata" under the direction of William Morton.

Called the Vancouver Opera Theatre, the group will sing the original Italian version of the opera for two performances, March 21 and 23 in John Oliver High School auditorium.

### Pianist Prepares Program

First full-length recital of pianist Marie-Aimee Warrot will be given in Georgia Auditorium March 22, sponsored by the Zonta Club of Vancouver.

Mde. Warrot has been guest artist with the Vancouver Symphony and has given shorter performances but not a full concert since taking up residence here.

Mail-orders should be addressed to the Zonta Club, 816 Howe, Box-office opens at Modern Music March 3.



*Flowers*

*for*

**EASTER**

April 1st

**FLOWERS FOR ALL OCCASIONS**

## Film On Siam Is Featured At Auditorium

Next in the World Adventure Tours will be presented Thursday at 8:30 p.m. in Georgia Auditorium when Herbert Knapp shows his all-color traveltale, "Siam."

Mr. Knapp will accompany his film with a personal account of the country in which it was taken.

## 1-Act Plays March 1 to 3

Program of one-act plays is planned by Vancouver Little Theatre for presentation March 1 to 3 in York Theatre.

Per-Olaf Benz will direct Chekov's "A Marriage Proposal"; Dorothy Ellis: "Devil Take a Whittler"; and Anne Browne: "All My Juliets."

## Young Group Plans Show In March

The newly-formed Musical Comedy Society will produce its first show, fittingly entitled, "Getting to Know You", on March 21, 22 and 23 in Kitsilano High auditorium.

It will use young Vancouver talent exclusively. The society is probably the youngest organized show group in Canada. Cast members are picked from the society which is made up of 75 young adults from 17 to 24 years old.

President is Wilfred Lefebvre; vice-president, Sheril Morton; treasurer, Kay Patterson, and secretary, Elie Savoie.

Director of the production is Jack Card — well-known writer-producer-director of the youthful "Blackout" shows over the last five years.



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# ARTHUR FIEDLER

and the  
**BOSTON POPS**  
**TOUR ORCHESTRA**



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## *A Message to Discriminating Shoppers*

Utmost care has been exercised in selection of advertisers in this program. Each and every advertiser may be recommended with confidence as the leading merchandiser in his respective sphere. Theatre patrons are invited to use this program as a reliable guide in choosing goods of quality and distinction.

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SEATTLE, WASHINGTON - Feb. 23, 1956

*Seattle Community Concert Association*

*Successor to*

**Cecilia Schultz Greater Artist Series**

*Presents*

**ARTHUR FIEDLER**

and

**The BOSTON POPS TOUR ORCHESTRA**

(by arrangement with the Boston Symphony Orchestra)

RUTH SLENZYNSKA, *Pianist*

HARRY JOHN BROWN, *Assistant Conductor*

1955 CIVIC AUDITORIUM, SEATTLE, WASHINGTON

1956

*Program*

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Overture to "The Barber of Seville"	Rossini
Fantasia on Greensleeves	Vaughan Williams
Suite from "Gaité Parisienne". . . . .	Offenbach
Overture—Allegro brillante—Polka—Galop—Waltz—March— Can-Can—Finale	

*Intermission*

Rhapsody on a Theme of Paganini, for Piano and Orchestra . . . . .	Rachmaninoff
Soloist: RUTH SLENZYNSKA	

Capriccio Espagnol . . . . . Rimsky-Korsakoff

*Intermission*

Popsorama . . . . .	arranged by Mason
Mister Sandman—Melody of Love—The Naughty Lady of Shady Lane— Three Coins in the Fountain—Tweedle-Dee	

On the Trail, from "Grand Canyon Suite" . . . . .	Grofé
Look Sharp—Be Sharp . . . . .	Merrick-Bennett

COMMUNITY CONCERTS INC.

affiliated with

COLUMBIA ARTISTS MANAGEMENT INC.  
113 West 57th Street • New York 19, N. Y.

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Baldwin Piano

RCA Victor Records

Tour Manager: N. S. Shirk, Asst. Manager, Boston Symphony Orchestra

COLUMBIA ARTISTS MANAGEMENT Inc.  
PERSONAL DIRECTION: JUDSON, O'NEILL & JUDD  
113 WEST 57TH ST., NEW YORK 19, N. Y.

SUNNYSIDE, WASHINGTON - Feb. 24, 1956

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HARRY JOHN BROWN, *Assistant Conductor*

1955

1956

### Program

Polonaise from "Eugene Onegin"	Tchaikovsky
Overture to "The Barber of Seville"	Rossini
Fantasia on Greensleeves	Vaughan Williams
Suite from the Ballet, "Graduation Ball"	Strauss
Acceleration Waltz—Perpetual Motion—Nocturne—March—Galop	

### Intermission

Concerto for Piano and Orchestra No. 1 in G minor, Op. 25	Mendelssohn
Molto allegro con fuoco—Andante—Presto	

*Soloist: RUTH SLENCZYNSKA*

The Sorcerer's Apprentice	Dukas
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### Intermission

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Look Sharp—Be Sharp	Merrick-Bennett
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Suite from the Ballet, “Graduation Ball” . . . . . *Johann Strauss, Jr.*

Acceleration Waltz—Perpetual Motion—Nocturne—March—Galop

David Lichine devised the choreography for this one-act ballet to a set of Strauss’ compositions. The first performance was in the Theatre Royal of Sydney, Australia, on February 28, 1940. In the present suite are included Acceleration Waltz, Op. 234; Perpetual Motion—A Musical Joke, Op. 257; Nocturne-Quadrille, Op. 120; March; Galop.

*Intermission*

Concerto for Piano and Orchestra No. 1 in G minor, Op. 25 . Mendelssohn

Molto allegro con fuoco—Andante—Presto

*Soloist: RUTH SLENZYNSKA*

So much was the 21-year-old composer inspired by a visit to Rome in 1830, that both his "Italian" Symphony and this concerto resulted. He made the first sketches for the concerto in Rome under an inspiration added to that of the Eternal City — his heart had been smitten by an amazing pianist of 16, Delphine von Schauroth. To her he dedicated the work when he completed it in the following year. Perhaps this helps to explain the fact that, although bearing a minor key signature, it remains far from the depths of gloom with which the minor mode often is associated — in music of Tchaikovsky, for example. And Mendelssohn ends his concerto in the major—in a joyous, rushing, display of pianistic exuberance.

The Sorcerer's Apprentice . . . . . Dukas

Pictorial music to perfection. As we listen, we can see the plot unfold: there is an eerie suggestion of the Sorcerer's laboratory; then we sense how his Apprentice, left alone for a while, warms up to the opportunity to try his own hand at magic. He conjures a broom to fetch a pail of water for him. It does so—and keeps on, emptying and refilling. The Apprentice attempts to end the flood by cutting the broom in two. But the splinter also brings water, and more, and more. At last, the Sorcerer returns and un-conjures the frantic water-bearers.

*Intermission*

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B

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Baldwin Piano

RCA Victor Records

Tour Manager: N. S. Shirk, Asst. Manager, Boston Symphony Orchestra

COLUMBIA ARTISTS MANAGEMENT Inc.  
PERSONAL DIRECTION: JUDSON, O'NEILL & JUDD  
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PASCO, WASHINGTON - Feb. 25, 1956

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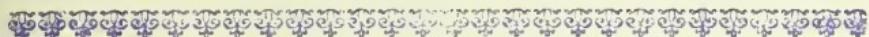
RCA Victor Records

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PULLMAN, WASHINGTON - Feb. 26, 1956



The Pullman Community Concert Association  
and

The Associated Students of the State College of Washington  
*Present*

ARTHUR FIEDLER  
and

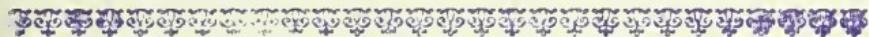
*The* BOSTON POPS TOUR ORCHESTRA

(by arrangement with the Boston Symphony Orchestra)

RUTH SLENCZYNSSKA, *Pianist*

HARRY JOHN BROWN, *Assistant Conductor*

BOHLER GYMNASIUM      SUNDAY, FEBRUARY 26, 1956      3 O'CLOCK



PROGRAM

Polonaise from "Eugene Onegin"	-	-	-	-	-	Tschaikovsky
Overture to "The Barber of Seville"	-	-	-	-	-	Rossini
Fantasia on Greensleeves	-	-	-	-	-	Vaughan Williams
Suite from the Ballet, "Graduation Ball"	-	-	-	-	-	Strauss
Acceleration Waltz—Perpetual Motion—Nocturne—March—Galop						

*Intermission*

Concerto for Piano and Orchestra No. 1 in G minor, Op. 25	-	Mendelssohn
Molto allegro con fuoco—Andante—Presto		

*Soloist: RUTH SLENCZYNSSKA*

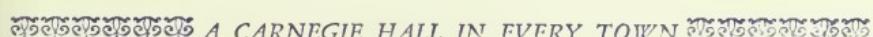
The Sorcerer's Apprentice	-	-	-	-	-	Dukas
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*Intermission*

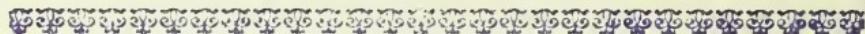
Popsorama	-	-	-	-	-	arranged by Mason
Mister Sandman—Melody of Love—The Naughty Lady of Shady Lane—						

Three Coins in the Fountain—Tweedle-Dee

On the Trail, from "Grand Canyon Suite"	-	-	-	-	-	Grofe
Look Sharp—Be Sharp	-	-	-	-	-	Merrick-Bennett



A CARNEGIE HALL IN EVERY TOWN



## "Pops Informals"

By LANING HUMPHREY

Polonaise from the Opera, "Eugene Onegin"

Tschaikovsky

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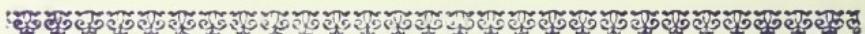
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*Soloist: RUTH SLENCZYNSSKA*

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Pictorial music to perfection. As we listen, we can see the plot unfold: there is an eerie suggestion of the Sorcer's laboratory; then we sense how his Apprentice, left alone for a while, warms up to the opportunity to try his own hand at magic. He conjures a broom to fetch a pail of water for him. It does so—and keeps on, emptying and refilling. The Apprentice attempts to end the flood by cutting the broom in two. But the splinter also brings water, and more, and more. At last, the Sorcerer returns and un-conjures the frantic water-bearers.

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RCA Victor Records

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COLUMBIA ARTISTS MANAGEMENT INC.

Personal Direction: Judson, O'Neill & Judd  
113 West 57th St., New York 19, N. Y.

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YAKIMA, WASHINGTON - Feb. 27, 1956

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Presents

## ARTHUR FIEDLER

and

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RUTH SLENCKZYN SKA, *Pianist*

HARRY JOHN BROWN, *Assistant Conductor*

1955

1956

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Polonaise from "Eugene Onegin" . . . . .	Tchaikovsky
Overture to "The Barber of Seville" . . . . .	Rossini
Fantasia on Greensleeves . . . . .	Vaughan Williams
Suite from "Gaité Parisienne" . . . . .	Offenbach
Overture—Allegro brillante—Polka—Galop—Waltz—March— Can-Can—Finale	

### Intermission

Rhapsody on a Theme of Paganini, for Piano and Orchestra . .	Rachmaninoff
Soloist: RUTH SLENCKZYN SKA	

Capriccio Espagnol . . . . .	Rimsky-Korsakoff
Intermission	

Popsonrama . . . . .	arranged by Mason
Mister Sandman—Melody of Love—The Naughty Lady of Shady Lane— Three Coins in the Fountain—Tweedle-Dee	

On the Trail, from "Grand Canyon Suite" . . . . .	Grofé
Intermission	

Look Sharp—Be Sharp . . . . .	Merrick-Bennett
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COMMUNITY CONCERTS INC.  
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COLUMBIA ARTISTS MANAGEMENT INC.  
113 West 57th Street • New York 19, N. Y.

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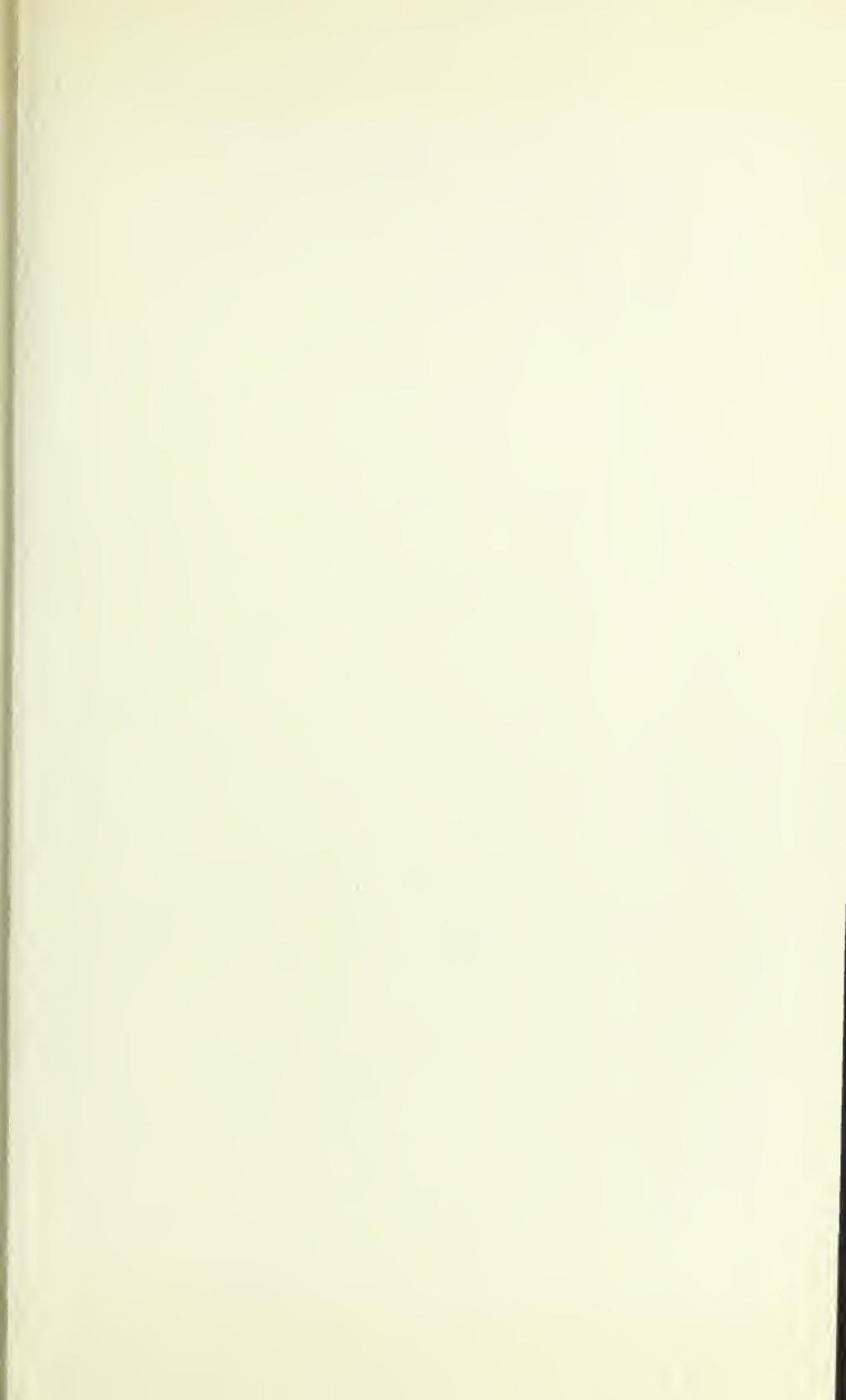
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Greensleaves was my heart of gold,  
And who but my Lady Greensleaves.”

Suite from the Ballet, “Gaîté Parisienne” (Paris Gayety) . . . . . *Offenbach*

Overture—Allegro brillante—Polka—Galop—Valse—March—  
Can-Can—Finale

This music, especially arranged for the Ballet Russe de Monte Carlo, and used by their permission, is from one of their most popular ballets. Its melodies are selected from various works of Offenbach, such as “Orpheus in Hades,” “Fair Helen,” and “Tales of Hoffmann.” The characters of the ballet are largely drawn from those of “Parisian Life.”

*Intermission*



EIGHTH ANNUAL  
CAMERATA YOUNG ARTISTS CONCERT

Yakima High School Auditorium

Yakima, Washington

Tuesday, February 28, 1956 — 8:00 P. M.

—  
PROGRAM

(Contestants will not necessarily appear in the order listed)

CORALIE McCRAKEN, *Mezzo Soprano*

Il est doux, il est bon.....	Massenet
O don fatale.....	Verdi
The Bird of the Wilderness.....	Edward Horsman

CLYDIA BARSTOW, *Piano*

Etude No. 12, Op. 10.....	Chopin
Romance in D-Flat Major.....	Sibelius

BARBARA HERTZ, *Flute*

Clair de lune.....	Debussy
Concertino.....	Chaminade

MARY VILLESVIK, *Piano*

The Sunken Cathedral.....	Debussy
Impromptu No. 4 in A-Flat Major.....	Schubert

SARA ANN HOLGATE, *Violin*

Sonata in F Major (Allegro).....	Beethoven
Meditation from Thais.....	Massenet

CARROL LYNN CLARK, *Piano*

Impromptu in B Flat.....	Schubert
Prelude from the "Pour le Piano" Suite.....	Debussy

GUEST ARTIST

TWYLLA GIBB, *Soprano*

Spring Awakening.....	Sanderson
Un Bel Di Vedremo.....	Puccini

The Annual Concert of the Camerata Club will be held Tuesday, April 24, 1956, at the Capitol Theatre. Secure reserved seat tickets from Camerata members or write P. O. Box 582, Yakima, Washington. Phone 4010.

THE YAKIMA VALLEY  
PHILHARMONIC CHORAL SOCIETY

NINTH ANNUAL

*Spring Concert*

TUESDAY, MARCH 13, 1956

YAKIMA HIGH SCHOOL AUDITORIUM

The Yakima Valley Philharmonic Chorus will present one of its most attractive programs this year, under the direction of Dr. Harvey E. Maier, with Mrs. Henry Thomas, accompanist. Dr. Maier has arranged two interesting song groups to accompany the one act folk opera, "SMOKY MOUNTAIN."

The first group features the finest in sacred choral literature ranging from "O Bone Jesu" by Palestrina to "A Mighty Fortress Is Our God," a Reformation Hymn.

"The Coronation Scene" from the opera BORIS GUDONOVS will feature the second section. Long recognized by choir directors as the height of dramatic choral singing, this will be a memorable event.

"Smoky Mountain" by E. S. Hunkins, as the main attraction, will have its Yakima premiere and is a worthy successor to last year's smash hit. It features as folk songs of the mountains: "On Top of Old Smoky," "Down in the Valley," "Cindy," "Poor Wayfarin' Stranger"; folk dances and a story of a footloose G. I. of the Mountains who finally comes home—"mebbe too late."

For Reservations Call 3-6719

RESERVED SEATS \$1.50, \$1.00—UNRESERVED TICKETS 50c  
THE PROCEEDS WILL BE USED AS A SCHOLARSHIP FOR  
SOME DESERVING MUSIC STUDENT.



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Rhapsody on a Theme of Paganini, for Piano and Orchestra . . . *Rachmaninoff*

*Soloist: RUTH SLENCZYNSSKA*

This rhapsodic set of variations may, with modern freedom of terminology, be placed with the composer's piano concertos to extend the list to five. The theme—the same one used by Brahms in variations for piano alone—is from Paganini's "Twenty-Four Caprices for Violin Solo." In the brilliance of the piano part, Rachmaninoff rivals the Italian virtuoso's wizardry in exploiting the violin, and far surpasses him in the magnificence of his orchestration.

Capriccio Espagnol . . . . . *Rimsky-Korsakoff*

Many a musical work is dedicated to some particular individual. But this one is unique in being dedicated to each and every member of the orchestra in St. Petersburg which first played it. That was their reward for their responsiveness to the many opportunities in this music for brilliant display of the prowess of each section of the orchestra. Players since then have re-experienced the zest of the first ones for this work.

*Intermission*

Popsorama . . . . . *Jack Mason*

Mister Sandman—Melody of Love—The Naughty Lady of Shady Lane—  
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SPOKANE, WASHINGTON - Feb. 28, 1956

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Baldwin Piano courtesy MURPHY'S, N. 17 Monroe, Spokane

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COLUMBIA ARTISTS MANAGEMENT Inc.  
PERSONAL DIRECTION: JUDSON, O'NEILL & JUDD  
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MIS. COULA, MONTANA - Feb. 29, 1956

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1955

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Capriccio Espagnol . . . . . Rimsky-Korsakoff

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*Fifth Annual*

# WINTER CONCERT

GREAT FALLS HIGH SCHOOL

**CONCERT BAND**



FEATURING

**RAFAEL MENDEZ**

WORLD'S GREATEST TRUMPET VIRTUOSO

VIC CENTER AUDITORIUM

MARCH 6, 1956—8:00 P.M.



Rhapsody on a Theme of Paganini, for Piano and Orchestra . . . *Rachmaninoff*  
*Soloist: RUTH SLENCZYNSSKA*

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RCA Victor Records

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COLUMBIA ARTISTS MANAGEMENT Inc.  
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113 WEST 57TH ST., NEW YORK 19, N. Y.

GREAT FALLS, MONTANA - March 2, 1956

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and

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Overture to "The Barber of Seville" . . . . .	Rossini
Fantasia on Greensleeves . . . . .	Vaughn Williams
Suite from the Ballet, "Graduation Ball" . . . . .	Strauss
Acceleration Waltz—Perpetual Motion—Nocturne—March—Galop	

### Intermission

Concerto for Piano and Orchestra No. 1 in G minor, Op. 25 . . .	Mendelssohn
Molto allegro con fuoco—Andante—Presto	

*Soloist: RUTH SLENZYNSKA*

The Sorcerer's Apprentice . . . . .	Dukas
Intermission	

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Suite from the Ballet, "Graduation Ball" . . . . . *Johann Strauss, Jr.*

Acceleration Waltz—Perpetual Motion—Nocturne—March—Galop

David Lichine devised the choreography for this one-act ballet to a set of Strauss' compositions. The first performance was in the Theatre Royal of Sydney, Australia, on February 28, 1940. In the present suite are included Acceleration Waltz, Op. 234; Perpetual Motion—A Musical Joke, Op. 257; Nocturne-Quadrille, Op. 120; March; Galop.

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Molto allegro con fuoco—Andante—Presto

*Soloist: RUTH SLENCZYNASKA*

So much was the 21-year-old composer inspired by a visit to Rome in 1830, that both his "Italian" Symphony and this concerto resulted. He made the first sketches for the concerto in Rome under an inspiration added to that of the Eternal City — his heart had been smitten by an amazing pianist of 16, Delphine von Schaueroth. To her he dedicated the work when he completed it in the following year. Perhaps this helps to explain the fact that, although bearing a minor key signature, it remains far from the depths of gloom with which the minor mode often is associated — in music of Tchaikovsky, for example. And Mendelssohn ends his concerto in the major—in a joyous, rushing, display of pianistic exuberance.

**The Sorcerer's Apprentice . . . . . Dukas**

Pictorial music to perfection. As we listen, we can see the plot unfold: there is an eerie suggestion of the Sorcerer's laboratory; then we sense how his Apprentice, left alone for a while, warms up to the opportunity to try his own hand at magic. He conjures a broom to fetch a pail of water for him. It does so—and keeps on, emptying and refilling. The Apprentice attempts to end the flood by cutting the broom in two. But the splinter also brings water, and more, and more. At last, the Sorcerer returns and un-conjures the frantic water-bearers.

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1956

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Fantasia on Greensleeves . . . . .	Vaughn Williams
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This music, especially arranged for the Ballet Russe de Monte Carlo, and used by their permission, is from one of their most popular ballets. Its melodies are selected from various works of Offenbach, such as “Orpheus in Hades,” “Fair Helen,” and “Tales of Hoffmann.” The characters of the ballet are largely drawn from those of “Parisian Life.”

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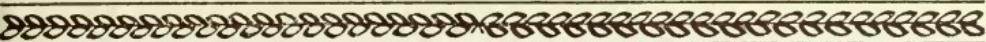
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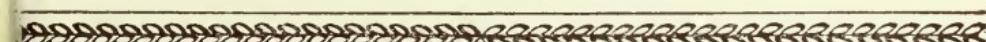
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SALT LAKE CITY, UTAH \* March 9, 1956

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of Brigham Young University

*Presents*

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**and The Boston Pops**  
**Tour Orchestra**

*By Arrangement with the Boston  
Symphony Orchestra*

RUTH SLENCZYNSSKA, Pianist

HARRY JOHN BROWN, Assistant Conductor

**SALT LAKE TABERNACLE**  
**FRIDAY, MARCH 9, 1956**  
**8:15 P.M.**

**Two Dates to Remember**

THE BERLIN PHILHARMONIC ORCHESTRA  
Herbert Von Karajan, conductor, Wednesday, Nov. 7, 1956

THE PHILADELPHIA ORCHESTRA  
Eugene Ormandy, conductor, Tuesday, May 14, 1957

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ARTHUR FIEDLER  
and  
The Boston Pops Tour Orchestra

*Program*

Polonaise from "Eugene Onegin" .....	<i>Tchaikovsky</i>
Overture to "The Barber of Seville" .....	<i>Rossini</i>
Fantasia on Greensleeves .....	<i>Vaughan Williams</i>
Suite from "Gaite Parisienne" .....	<i>Offenbach</i>
Overture—Allegro brillante—Polka—Galop—	
Waltz—March—Can-Can—Finale	

*Intermission*

Rhapsody on a Theme of Paganini, for Piano and Orchestra .....	<i>Rachmaninoff</i>
Soloist: RUTH SLENCZYNASKA	
Caprice Espagnol .....	<i>Rimsky-Korsakoff</i>

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Fountain—Tweedle-Dee	
On the Trail, from "Grand Canyon Suite" .....	<i>Grofe</i>
Look Sharp—Be Sharp .....	<i>Merrick-Bennett</i>

Baldwin Piano — Courtesy Clark Music Co.

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Suite from "Gaite Parisienne"  
(Paris Gayety) ..... *Offenbach*  
Overture—Allegro brillante—Polka—Galop—  
Valse—March—Can-Can—Finale

This music, especially arranged for the Ballet Russe de Monte Carlo, and used by their permission, is from one of their most popular ballets. Its melodies are selected from various works of Offenbach, such as "Orpheus in Hades," "Fair Helen," and "Tales of Hoffmann." The characters of the ballet are largely drawn from those of "Parisian Life."

Rhapsody on a Theme of Paganini, for Piano  
and Orchestra ..... *Rachmaninoff*  
*Soloist: RUTH SLENCZYNSSKA*

This rhapsodic set of variations may, with modern freedom of terminology, be placed with the composer's piano concertos to extend the list to five. The theme—the same one used by Brahms in variations for piano alone—is from Paganini's "Twenty-Four Caprices for Violin Solo." In the brilliance of the piano part, Rachmaninoff rivals the Italian virtuoso's wizardry in exploiting the violin, and far surpasses him in the magnificence of his orchestration.

Capriccio Espagnol ..... *Rimsky-Korsakoff*

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Visitors to Boston are sometimes shocked to see, on a cold winter day, a handsome, silverhaired man driving through the streets of that proper city with the top down on his convertible. Or they may be startled by the wail of a siren and see the same man speeding down Beacon Street on his way to a fire. Bostonians themselves take it all in their stride, for they know it's Arthur Fiedler, conductor of the Boston POPS.

Born in Boston, Fiedler has become an intrinsic part of the life of that city. He was educated at the Boston Latin School before continuing his musical education at the Royal Academy in Berlin. His father and two uncles were members of the Boston Symphony, and when the young fiddler returned from Europe he too took his place in that famed orchestra's string section. In 1929 he did something for which all the city has had occasion to thank him, for he founded the free Esplanade Concerts on the banks of the Charles River. He still conducts these concerts.

A year later he took over the baton of the Pops, the Boston Symphony's spring season of light classical music, an institution in Boston since 1885. Every night throughout May and June sell-out audiences pack Boston's staid Symphony Hall, redecorated in bright spring colors for the Pops, to hear Fiedler lead the Orchestra smartly through its paces in Strauss waltzes, marches and the latest hits from Broadway shows. Known to many through his RCA Victor records with the Pops (which is the largest selling Red Seal orchestra and the only Red Seal orchestra to sell over a million copies of a single record), Fiedler is also a sought-after guest conductor for the major symphony orchestras. Among the famous orchestras he has conducted are the San Francisco, the Boston, the Toronto, the Minneapolis, the NBC, the San Antonio and the Seattle, as well as the Hollywood Bowl and Chicago's Grant Park orchestras. He has held a chair on the faculty of Boston University and directed the Cecilia Society.

RUTH SLENCZYNSKA, piano soloist with Arthur Fiedler and the Boston Pops Tour Orchestra, is a young artist who as a small girl of eight already had a large international reputation. Still only in her twenties, the former prodigy has appeared in movies, played on the radio, been engaged by such major orchestras as the San Francisco, Minneapolis, St. Louis, Detroit and Cleveland symphonies, and in Europe by the Budapest Opera Orchestra and the Paris Symphony.

A native Californian and the daughter of musical parents, Ruth Slenczynska made her first professional appearance at the age of four. At six she began playing for European audiences and at seven performed with symphony orchestras. By the time she made her first U.S. concert tour at the age of eight she displayed a talent that impressed not only the public but also critics and the most seasoned professional artists.

In Europe the young pianist studied with such greats as Rachmaninoff and Cortot. The outbreak of World War II forced her to return to the States, where she enrolled in the University of California to continue her music studies and to major in psychology. This solid academic background was the foundation for her later reputation as a music scholar and teacher, when she taught at the San Francisco Academy of Music. But concert work remained her vocation, and her fame as a mature interpretive artist has increased yearly.

"A serious young woman who can play with a beautiful clarity of execution and a wistful charm of interpretation."—New York Times.

"She handled the work like a feminine young Horowitz."—San Francisco Examiner.

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# The Community Concert Association

Presents

## ARTHUR FIEDLER

and

## The BOSTON POPS TOUR ORCHESTRA

(by arrangement with the Boston Symphony Orchestra)

RUTH SLENZYNSKA, *Pianist*

HARRY JOHN BROWN, *Assistant Conductor*

1955

1956

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### *Program*

Polonaise from "Eugene Onegin" . . . . .	Tchaikovsky
Overture to "The Barber of Seville" . . . . .	Rossini
Fantasia on Greensleeves . . . . .	Vaughn Williams
Suite from the Ballet, "Graduation Ball" . . . . .	Strauss
Acceleration Waltz—Perpetual Motion—Nocturne—March—Galop	

### *Intermission*

Concerto for Piano and Orchestra No. 1 in G minor, Op. 25 . . .	Mendelssohn
Molto allegro con fuoco—Andante—Presto	

*Soloist: RUTH SLENZYNSKA*

The Sorcerer's Apprentice . . . . .	Dukas
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Look Sharp—Be Sharp . . . . .	Merrick-Bennett

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CHEYENNE, WYOMING - March 12, 1956

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Polonaise from "Eugene Onegin" . . . . .	Tchaikovsky
Overture to "The Barber of Seville" . . . . .	Rossini
Fantasia on Greensleeves . . . . .	Vaughan Williams
Suite from "Gaîté Parisienne" . . . . .	Offenbach
Overture—Allegro brillante—Polka—Galop—Waltz—March— Can-Can—Finale	

### *Intermission*

Rhapsody on a Theme of Paganini, for Piano and Orchestra . . .	Rachmaninoff
Soloist: RUTH SLENCZYNASKA	

Capriccio Espagnol . . . . .	Rimsky-Korsakoff
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Mister Sandman—Melody of Love—The Naughty Lady of Shady Lane— Three Coins in the Fountain—Tweedle-Dee	

On the Trail, from "Grand Canyon Suite" . . . . .	Grofé
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Look Sharp—Be Sharp . . . . .	Merrick-Bennett
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(by arrangement with the Boston Symphony Orchestra)

RUTH SLENCZYNSKA, *Pianist*

HARRY JOHN BROWN, *Assistant Conductor*

1955

1956

### Program

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Overture to "The Barber of Seville" . . . . .	Rossini
Fantasia on Greensleeves . . . . .	Vaughan Williams
Suite from the Ballet, "Graduation Ball" . . . . .	Strauss
Acceleration Waltz—Perpetual Motion—Nocturne—March—Galop	

### Intermission

Concerto for Piano and Orchestra No. 1 in G minor, Op. 25 . . .	Mendelssohn
Molto allegro con fuoco—Andante—Presto	

*Soloist: RUTH SLENCZYNSKA*

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OMAHA, NEBRASKA - March 14, 1956

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Baldwin Piano

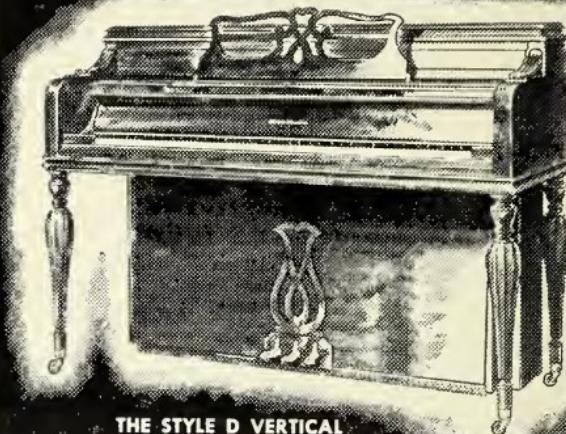
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TOUR ORCHESTRA

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# ARTHUR FIEDLER

and

## The BOSTON POPS TOUR ORCHESTRA

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## ARTHUR FIEDLER

and

## The BOSTON POPS TOUR ORCHESTRA

(by arrangement with the Boston Symphony Orchestra)

RUTH SLENCZYNSKA, *Pianist*

HARRY JOHN BROWN, *Assistant Conductor*

1955

1956

### Program

Polonaise from "Eugene Onegin"	.	.	.	Tchaikovsky
Overture to "The Barber of Seville"	.	.	.	Rossini
Fantasia on Greensleeves	.	.	.	Vaughan Williams
Suite from the Ballet, "Graduation Ball"	.	.	.	Strauss
Acceleration Waltz—Perpetual Motion—Nocturne—March—Galop				

### Intermission

Concerto for Piano and Orchestra No. 1 in G minor, Op. 25	.	Mendelssohn
Molto allegro con fuoco—Andante—Presto		

*Soloist:* RUTH SLENCZYNSKA

The Sorcerer's Apprentice	.	Dukas
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### Intermission

Popsorama	.	arranged by Mason
Mister Sandman—Melody of Love—The Naughty Lady of Shady Lane—		
Three Coins in the Fountain—Tweedle-Dee		

On the Trail, from "Grand Canyon Suite"	.	Grofé
Look Sharp—Be Sharp	.	Merrick-Bennett

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Polonaise from the Opera, "Eugene Onegin" . . . . .

Tchaikovsky

The splendid Polonaise opens the ball at the palace of Prince Gremin to which Onegin has been invited on returning from his travels abroad. The beautiful Princess Gremin is none other than Tatiana whose love he had spurned when she was a dreamy, romantic girl living in the country. Now it is he who falls hopelessly in love.

Overture to "The Barber of Seville" . . . . .

Rossini

In these romping measures many listeners have found the perfect expression of the merry events which follow in Rossini's comic opera masterpiece. But old editions of the orchestra parts used by Boston Pops musicians bear the title: "Overture to 'Elizabeth, Queen of England'." Not only did the thrifty composer borrow the overture from that earlier—and unsuccessful—opera of his; he had already used it in the still earlier and equally unsuccessful operas, "Aureliano in Palmira," and "L'Equivoco Stravagante." A very versatile overture!

Fantasia on Greensleeves . . . . .

Vaughan Williams

Now familiar as the melody of the Christmas song, "What Child is This?" the theme of these variations was coupled in Shakespeare's time with the following love lyrics:

"Alas! my love, you do me wrong  
To cast me off discourteously—  
And I have lovéd you so long,  
Delighting in your company.  
Greensleeves was all my joy,  
Greensleeves was my delight  
Greensleeves was my heart of gold,  
And who but my Lady Greensleeves."

Suite from the Ballet, "Graduation Ball" . . . . .

Johann Strauss, Jr.

Acceleration Waltz—Perpetual Motion—Nocturne—March—Galop

David Lichine devised the choreography for this one-act ballet to a set of Strauss' compositions. The first performance was in the Theatre Royal of Sydney, Australia, on February 28, 1940. In the present suite are included Acceleration Waltz, Op. 234; Perpetual Motion — A Musical Joke, Op. 257; Nocturne-Quadrille, Op. 120; March; Galop.

*Intermission*

**Concerto for Piano and Orchestra No. 1 in G minor, Op. 25 . . . Mendelssohn**

Molto allegro con fuoco—Andante—Presto

*Soloist: RUTH SLENCZYNSSKA*

So much was the 21-year-old composer inspired by a visit to Rome in 1830, that both his "Italian" Symphony and this concerto resulted. He made the first sketches for the concerto in Rome under an inspiration added to that of the Eternal City — his heart had been smitten by an amazing pianist of 16, Delphine von Schaueroth. To her he dedicated the work when he completed it in the following year. Perhaps this helps to explain the fact that, although bearing a minor key signature, it remains far from the depths of gloom with which the minor mode often is associated — in music of Tchaikovsky, for example. And Mendelssohn ends his concerto in the major—in a joyous, rushing, display of pianistic exuberance.

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*Intermission*

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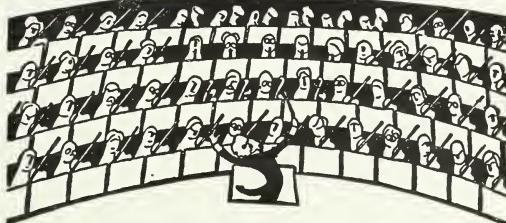
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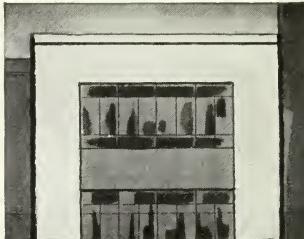
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# PROGRAM

- Polonaise from "Eugene Onegin" . . . . . Tchaikovsky  
Overture to "The Barber of Seville" . . . . . Rossini  
Fantasia on "Greensleeves" . . . . . Vaughan-Williams

(PROGRAM CONTINUED ON NEXT PAGE)

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# PROGRAM--Continued

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Strauss

Acceleration Waltz—Perpetual Motion—Nocturne—March—Galop

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## INTERMISSION

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(PROGRAM CONTINUED ON NEXT PAGE)

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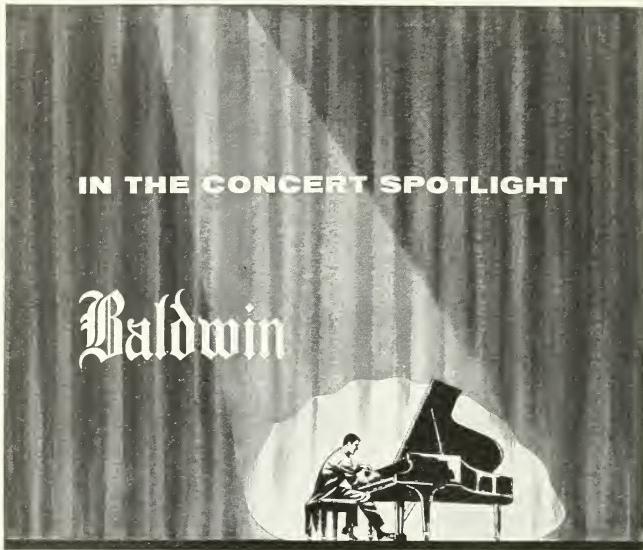
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## PROGRAM NOTES

### "POPS INFORMALS"

By Laning Humphrey

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(PROGRAM NOTES CONTINUED ON NEXT PAGE)

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## PROGRAM NOTES--Continued

Rhapsody on a Theme of Paganini, for Piano and Orchestra . . . . .

Rachmaninoff

This rhapsodic set of variations may, with modern freedom of terminology, be placed with the composer's piano concertos to extend the list to five. The theme—the same one used by Brahms in variations for piano alone—is from Paganini's "Twenty-Four Caprices for Violin Solo." In the brilliance of the piano part, Rachmaninoff rivals the Italian virtuoso's wizardry in exploiting the violin, and far surpasses him in the magnificence of his orchestration.

(PROGRAM NOTES CONTINUED ON NEXT PAGE)

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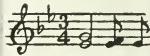
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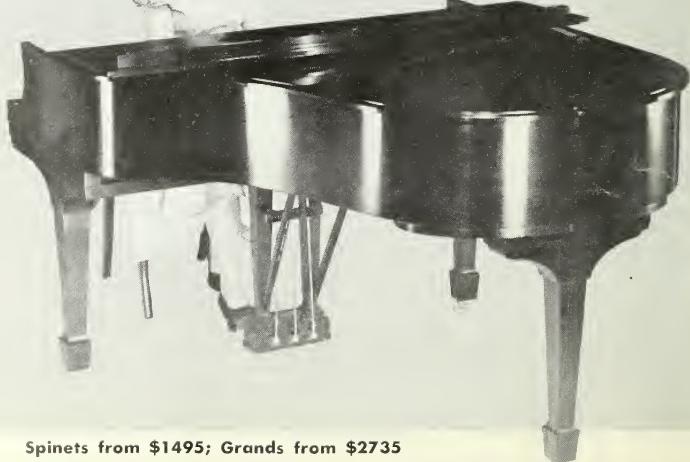
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*Presents*

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and

## The BOSTON POPS TOUR ORCHESTRA

(by arrangement with the Boston Symphony Orchestra)

HARRY JOHN BROWN, *Assistant Conductor*

1955

1956

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Suite from "Gaié Parisienne" . . . . .	Offenbach
Overture—Allegro brillante—Polka—Galop—Waltz—March— Can-Can—Finale	

### *Intermission*

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Many a musical work is dedicated to some particular individual. But this one is unique in being dedicated to each and every member of the orchestra in St. Petersburg which first played it. That was their reward for their responsiveness to the many opportunities in this music for brilliant display of the prowess of each section of the orchestra. Players since then have re-experienced the zest of the first ones for this work.

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Fantasia on Greensleeves . . . . .	Vaughan Williams
Suite from the Ballet, "Graduation Ball" . . . . .	Strauss
Acceleration Waltz—Perpetual Motion—Nocturne—March—Galop	

### Intermission

Concerto for Piano and Orchestra No. 1 in G minor, Op. 25 . . .	Mendelssohn
Molto allegro con fuoco—Andante—Presto	

*Soloist: RUTH SLENCZYNASKA*

The Sorcerer's Apprentice . . . . .	Dukas
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Look Sharp—Be Sharp . . . . .	Merrick-Bennett
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Molto allegro con fuoco—Andante—Presto

*Soloist: RUTH SLENCKZYNSSKA*

So much was the 21-year-old composer inspired by a visit to Rome in 1830, that both his "Italian" Symphony and this concerto resulted. He made the first sketches for the concerto in Rome under an inspiration added to that of the Eternal City — his heart had been smitten by an amazing pianist of 16, Delphine von Schauroth. To her he dedicated the work when he completed it in the following year. Perhaps this helps to explain the fact that, although bearing a minor key signature, it remains far from the depths of gloom with which the minor mode often is associated — in music of Tchaikovsky, for example. And Mendelssohn ends his concerto in the major—in a joyous, rushing, display of pianistic exuberance.

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Capriccio Espagnol . . . . .

Rimsky-Korsakoff

Many a musical work is dedicated to some particular individual. But this one is unique in being dedicated to each and every member of the orchestra in St. Petersburg which first played it. That was their reward for their responsiveness to the many opportunities in this music for brilliant display of the prowess of each section of the orchestra. Players since then have re-experienced the zest of the first ones for this work.

*Intermission*

Popsorama . . . . .

Jack Mason

Mister Sandman—Melody of Love—The Naughty Lady of Shady Lane—

Three Coins in the Fountain—Tweedle-Dee

A composer and arranger popular with Boston Pops audiences, Mason has whipped this up to the Queen's taste.

On the Trail, from "Grand Canyon Suite" . . . . .

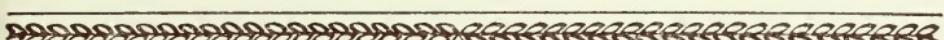
Grofé

The sound and rhythm of the hoofs of the donkeys—and their voices—are heard; impressions of their human companions, suggested.

Look Sharp—Be Sharp . . . . .

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# ARTHUR FIEDLER

and

## The BOSTON POPS TOUR ORCHESTRA

NE of the first sure signs of spring in the city of Boston is the redecoration of conservative Symphony Hall, the home of the world-renowned Boston Symphony Orchestra. Along about the first of May, into storage go the winter seats to be replaced by green and gold tables and chairs; the red walls that harmonized so well with Beethoven and Brahms are repainted a bright spring green, and the Boston Pops begins its annual music making for Bostonians.

Not only Bostonians but the whole country have been able to enjoy this lighter music through the many records that the Pops has made for RCA Victor. In a recent list of RCA Victor's Best Sellers of All Time, the Pops scored with 16 recordings (more than twice as many as any other artist) on a list that covered everything from Bach to boogie woogie. However, in the past, the only way to hear the Pops has been to go to Boston or to hear the Pops on records or the radio. But since season 1952-53, by special arrangement with the Boston Symphony Orchestra, the Pops has been carrying its effervescent music to cities in the East. This year, for the first time, Fiedler will lead his Bostonians across the continent and back.

Arthur Fiedler, the handsome, dynamic leader of this organization, is the man who has made the name Pops a national synonym for light, enjoyable, classical music. Fiedler himself is the perfect example of a conductor who combines his serious musical talents with a spark that has endeared him to the hearts of Boston audiences. An habitual fire chaser, he is a member of the Boston Fire Department as well as the Police Department. His automobile is equipped not only with short wave but also with a siren. He is an honorary Fire Chief in more than 20 cities.

Assistant conductor Harry John Brown led the famous G. I. Symphony on its European travels during and after the war, and was invited to guest conduct orchestras in Berlin, Vienna, Munich and other cities. Under Serge Koussevitzky he studied at Tanglewood. For five years he was director of the Tri-City Symphony of Davenport, Iowa, and he has been guest director of the Chicago Symphony and other American orchestras.

F

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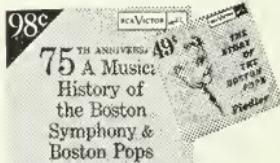
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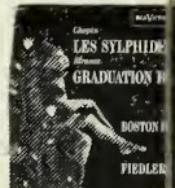
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Overture to "The Barber of Seville".....Rossini  
Fantasia on "Greensleeves".....Vaughn-Williams  
Suite from "Graduation Ball".....Strauss

*Acceleration Waltz—Perpetual Motion—Nocturne—March—Galop*

**Intermission**

Rhapsody on a Theme of Paganini, for Piano and Orchestra.....Rachmaninoff

*Soloist: RUTH SLENCZYNSKA*

The Sorcerer's Apprentice.....Dukas

**Intermission**

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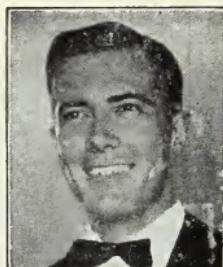
Popsorama.....	arranged by Mason
Mister Sandman—Melody of Love—The Naughty Lady of Shady Lane— Three Coins in the Fountain—Tweedle-Dee	
On the Trail, from "Grand Canyon Suite".....	Grofé
Look Sharp—Be Sharp.....	Merrick-Bennett



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### PROGRAM (Continued)

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Polonaise from the Opera, "Eugene Onegin".....*Tchaikovsky*

The splendid Polonaise opens the ball at the palace of Prince Gremin to which Onegin has been invited on returning from his travels abroad. The beautiful Princess Gremin is none other than Tatiana whose love he had spurned when she was a dreamy, romantic girl living in the country. Now it is he who falls hopelessly in love.

Overture to "The Barber of Seville".....*Rossini*

In these romping measures many listeners have found the perfect expression of the merry events which follow in Rossini's comic opera masterpiece. But old editions of the orchestral parts used by Boston Pops musicians bear the title: "Overture to 'Elizabeth, Queen of England'." Not only did the thrifty composer borrow the overture from that earlier—and unsuccessful—opera of his; he had already used it in the still earlier and equally unsuccessful operas, "Aureliano in Palmira," and "L'Equivoco Stravagante." A very versatile overture!

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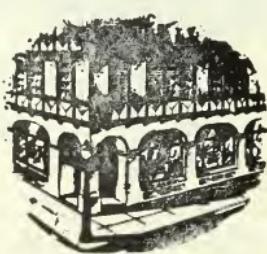
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### PROGRAM (Continued)

Fantasia on "Greensleaves" ..... *Vaughan-Williams*

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"Alas! my love, you do me wrong  
To cast me off discourteously—  
And I have loved you so long,  
Delighting in your company.  
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## **PROGRAM (Continued)**

Suite from the Ballet, "Graduation Ball".....*Johann Strauss, Jr.*

*Acceleration Waltz—Perpetual Motion—Nocturne—March—Galop*

David Lichine devised the choreography for this one-act ballet to a set of Strauss' compositions. The first performance was in the Theatre Royal of Sydney, Australia, on February 8, 1940. In the present suite are included Acceleration Waltz, Op. 234; Perpetual Motion—A Musical Joke, Op. 257; Nocturne—Quadrille, Op. 120; March: Galop.

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Rhapsody on a Theme of Paganini, for Piano and Orchestra.....Rachmaninoff  
Soloist: RUTH SLENCZYNSSKA

This rhapsodic set of variations may, with modern freedom of terminology, be placed with the composer's piano concertos to extend the list to five. The theme—the same one used by Brahms in variations for piano alone—is from Paganini's "Twenty-four Caprices for Violin Solo." In the brilliance of the piano part, Rachmaninoff rivals the Italian virtuoso's wizardry in exploiting the violin, and far surpasses him in the magnificence of his orchestration.



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### PROGRAM (Continued)

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### PROGRAM (Continued)

Popsorama.....*Jack Mason*

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*Three Coins in the Fountain—Tweedle-Dee*

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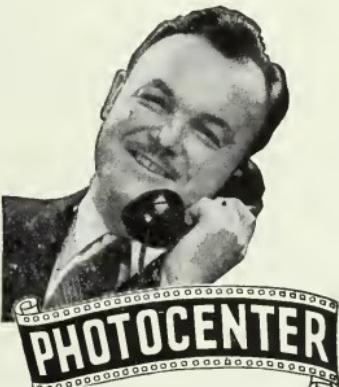
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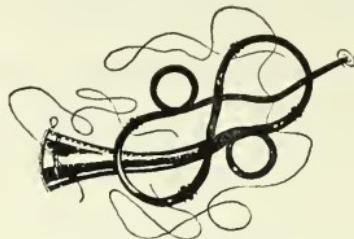
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(by arrangement with the Boston Symphony Orchestra)

RUTH SLENCZYNSKA, *Pianist*

HARRY JOHN BROWN, *Assistant Conductor*

1955

1956

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### Program

Polonaise from "Eugene Onegin"	Tchaikovsky
Overture to "The Barber of Seville"	Rossini
Fantasia on Greensleeves	Vaughan Williams
Suite from "Gaité Parisienne"	Offenbach
Overture—Allegro brillante—Polka—Galop—Waltz—March— Can-Can—Finale	

### Intermission

Rhapsody on a Theme of Paganini, for Piano and Orchestra Soloist: RUTH SLENCZYNSKA	Rachmaninoff
Capriccio Espagnol	Rimsky-Korsakoff
Intermission	
Popsorama	arranged by Mason
Mister Sandman—Melody of Love—The Naughty Lady of Shady Lane— Three Coins in the Fountain—Tweedle-Dee	
On the Trail, from "Grand Canyon Suite"	Grofé
Look Sharp—Be Sharp	Merrick-Bennett

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## *“Pops Informals”*

By LANING HUMPHREY

Polonaise from the Opera, “Eugene Onegin” . . . . . *Tchaikovsky*

The splendid Polonaise opens the ball at the palace of Prince Gremin to which Onegin has been invited on returning from his travels abroad. The beautiful Princess Gremin is none other than Tatiana whose love he had spurned when she was a dreamy, romantic girl living in the country. Now it is he who falls hopelessly in love.

Overture to “The Barber of Seville” . . . . . *Rossini*

In these romping measures many listeners have found the perfect expression of the merry events which follow in Rossini’s comic opera masterpiece. But old editions of the orchestral parts used by Boston Pops musicians bear the title: “Overture to ‘Elizabeth, Queen of England’.” Not only did the thrifty composer borrow the overture from that earlier—and unsuccessful—opera of his; he had already used it in the still earlier and equally unsuccessful operas, “Aureliano in Palmira,” and “L’Equivoco Stravagante.” A very versatile overture!

Fantasia on Greensleeves . . . . . *Vaughn Williams*

Now familiar as the melody of the Christmas song, “What Child is This?” the theme of these variations was coupled in Shakespeare’s time with the following love lyrics:

“Alas! my love, you do me wrong  
To cast me off discourteously—  
And I have lovéd you so long,  
Delighting in your company.  
Greensleeves was all my joy,  
Greensleeves was my delight  
Greensleeves was my heart of gold,  
And who but my Lady Greensleeves.”

Suite from the Ballet, “Gaîté Parisienne” (Paris Gayety) . . . . . *Offenbach*

Overture—Allegro brillante—Polka—Galop—Valse—March—  
Can-Can—Finale

This music, especially arranged for the Ballet Russe de Monte Carlo, and used by their permission, is from one of their most popular ballets. Its melodies are selected from various works of Offenbach, such as “Orpheus in Hades,” “Fair Helen,” and “Tales of Hoffmann.” The characters of the ballet are largely drawn from those of “Parisian Life.”

*Intermission*

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Rhapsody on a Theme of Paganini, for Piano and Orchestra . . . *Rachmaninoff*

*Soloist: RUTH SLENCZYNASKA*

This rhapsodic set of variations may, with modern freedom of terminology, be placed with the composer's piano concertos to extend the list to five. The theme—the same one used by Brahms in variations for piano alone—is from Paganini's "Twenty-Four Caprices for Violin Solo." In the brilliance of the piano part, Rachmaninoff rivals the Italian virtuoso's wizardry in exploiting the violin, and far surpasses him in the magnificence of his orchestration.

Capriccio Espagnol . . . . . *Rimsky-Korsakoff*

Many a musical work is dedicated to some particular individual. But this one is unique in being dedicated to each and every member of the orchestra in St. Petersburg which first played it. That was their reward for their responsiveness to the many opportunities in this music for brilliant display of the prowess of each section of the orchestra. Players since then have re-experienced the zest of the first ones for this work.

*Intermission*

Popsorama . . . . . *Jack Mason*

Mister Sandman—Melody of Love—The Naughty Lady of Shady Lane—  
Three Coins in the Fountain—Tweedle-Dee

A composer and arranger popular with Boston Pops audiences, Mason has whipped this up to the Queen's taste.

On the Trail, from "Grand Canyon Suite" . . . . . *Grofé*

The sound and rhythm of the hoofs of the burros—and their voices—are heard; impressions of their human companions, suggested.

Look Sharp—Be Sharp . . . . . *Merrick-Bennett*

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# ARTHUR FIEDLER

and

## The BOSTON POPS TOUR ORCHESTRA

NE of the first sure signs of spring in the city of Boston is the redecoration of conservative Symphony Hall, the home of the world-renowned Boston Symphony Orchestra. Along about the first of May, into storage go the winter seats to be replaced by green and gold tables and chairs; the red walls that harmonized so well with Beethoven and Brahms are repainted a bright spring green, and the Boston Pops begins its annual music making for Bostonians.

Not only Bostonians but the whole country have been able to enjoy this lighter music through the many records that the Pops has made for RCA Victor. In a recent list of RCA Victor's Best Sellers of All Time, the Pops scored with 16 recordings (more than twice as many as any other artist) on a list that covered everything from Bach to boogie woogie. However, in the past, the only way to hear the Pops has been to go to Boston or to hear the Pops on records or the radio. But since season 1952-53, by special arrangement with the Boston Symphony Orchestra, the Pops has been carrying its effervescent music to cities in the East. This year, for the first time, Fiedler will lead his Bostonians across the continent and back.

Arthur Fiedler, the handsome, dynamic leader of this organization, is the man who has made the name Pops a national synonym for light, enjoyable, classical music. Fiedler himself is the perfect example of a conductor who combines his serious musical talents with a spark that has endeared him to the hearts of Boston audiences. An habitual fire chaser, he is a member of the Boston Fire Department as well as the Police Department. His automobile is equipped not only with short wave but also with a siren. He is an honorary Fire Chief in more than 20 cities.

Assistant conductor Harry John Brown led the famous G. I. Symphony on its European travels during and after the war, and was invited to guest conduct orchestras in Berlin, Vienna, Munich and other cities. Under Serge Koussevitzky he studied at Tanglewood. For five years he was director of the Tri-City Symphony of Davenport, Iowa, and he has been guest director of the Chicago Symphony and other American orchestras.

A

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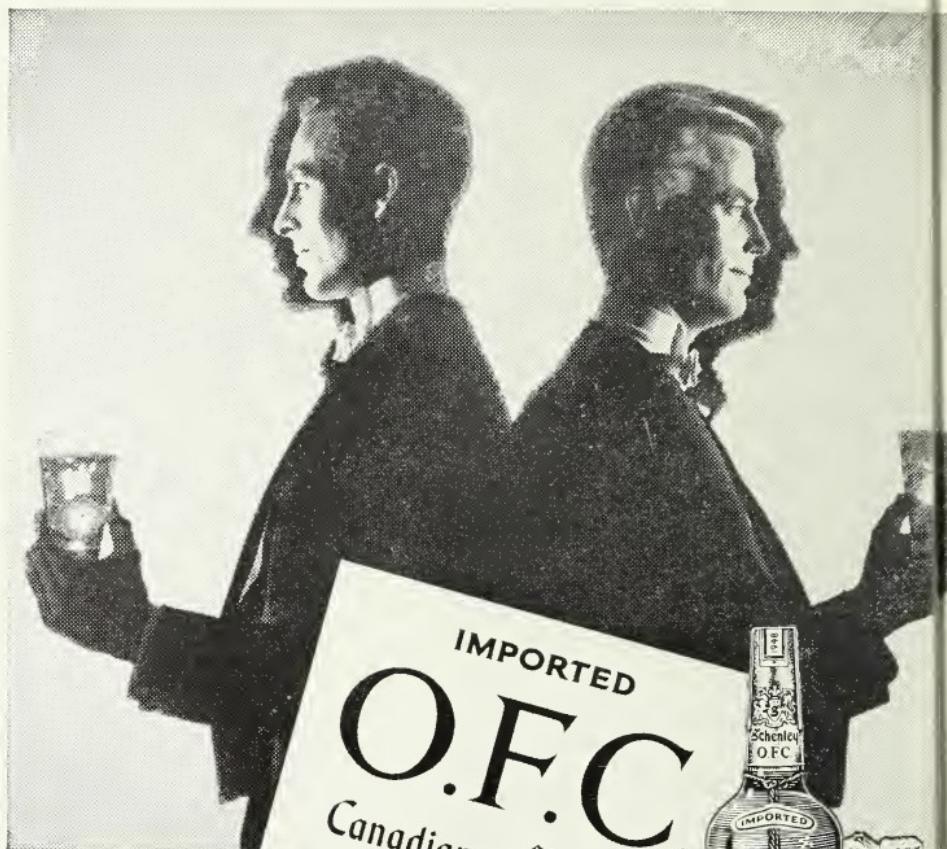
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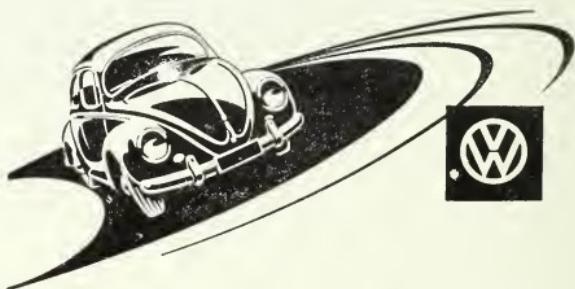
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When springtime comes to Boston, every inhabitant of that historic city knows that it's time for the POPS; it's time for Arthur Fiedler to pick up his baton and lead the world-famous Boston Pops Orchestra through its paces of light, spontaneous and gay music. The Pops concerts, which began in 1885, were Boston's original idea. After the winter season of the world-renowned Boston Symphony Orchestra, Symphony Hall, the Orchestra's home, gets a new coat of paint inside the auditorium. Bright green replaces the red winter colors, and gold trimming adds brightness to the Hall. Out come the rows and rows of chairs, to be replaced by small tables, each surrounded by chairs. Then, on the first of May, into Symphony Hall that evening, and every night from then until July, come crowds of music lovers who demand and get the best in light classical repertoire. The air is festive as the audience takes its place at the gold and green tables, orders a glass of wine or beer and awaits the entrance of the man whose name has been synonymous with that of the Pops for over 20 years. Out on the stage with a sprightly gait comes Arthur Fiedler; he steps briskly onto the podium, raises his baton, and to the martial chords of Sousa's "Stars and Stripes" the season of the Boston Pops is under way.

How did it all begin? How did it come about that Boston should follow its regular Symphony season with a season of light classical music, mixed with the gaiety of beer and conversation, marches and waltzes? The Pops owe their origin to an experiment which was tried as long ago as 1885, when the Boston Symphony Orchestra was four years old. At the end of that season a series of summer concerts was announced, to be "made up largely of light music of the best class." The concerts were modeled after the European Bilse concerts, following a persistent old-world proclivity for combining music with food and drink.

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(Continued on Page 14)

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# *Arthur Fiedler*

and

## THE BOSTON POPS

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with RUTH SLENCZYNSKA

Pianist

HARRY JOHN BROWN

Assistant Conductor

(Program continued on second page following)

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## PROGRAM

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*Tchaikovsky*

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"Alas! my love, you do me wrong  
To cast me off discourteously—  
And I have loved you so long.

(Program continued on second page following)

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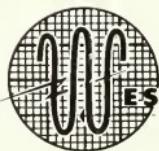
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Greensleaves was all my joy,  
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And who but my Lady Greensleaves."

Suite from the Ballet, "Graduation Ball"

Johann Strauss, Jr.

Acceleration Waltz—Perpetual Motion—Nocturne—March—Galop

David Lichine devised the choreography for this one-act ballet to a set of Strauss' compositions. The first performance was in the Theatre Royal of Sydney, Australia, on February 28, 1940. In the present suite are included Acceleration Waltz, Op. 234; Perpetual Motion—A Musical Joke,, Op. 257; Nocturne-Quadrille, Op. 120; March; Galop.

*Intermission*

Concerto for Piano and Orchestra No. 1 in G minor, Op. 25

Mendelssohn

Molto allegro con fuoco—Andante—Presto

*Soloist: RUTH SLENCEZYNKA*

So much was the 21-year-old composer inspired by a visit to Rome in 1830, that both his "Italian" Symphony and this concerto resulted. He made the first sketches for the concerto in Rome under an inspiration added to that of the Eternal City—his heart had been smitten by an amazing pianist of 16, Delphine von Schrauroth. To her he dedicated the work when he completed it in the following year. Perhaps this helps to explain the fact that, although bearing a minor key signature, it remains far from the depths of gloom with which the minor mode often is associated—in music of Tchaikovsky, for example. And Mendelssohn ends his concerto in the major—in a joyous, rushing, display of pianistic exuberance.

*(Program continued on second page following)*

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At last, the Sorcerer returns and un-conjures the frantic water-bearers.

*Intermission*

Popsorama .....

Jack Mason

Mister Sandman—Melody of Love—The Naughty Lady of Shady Lane—Three  
Coins in the Fountain—Tweedle-Dee

A composer and arranger popular with Boston Pops audiences, Mason has  
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On the Trail, from "Grand Canyon Suite" .....

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## Boston's Unique Idea

(Continued from Page 5)

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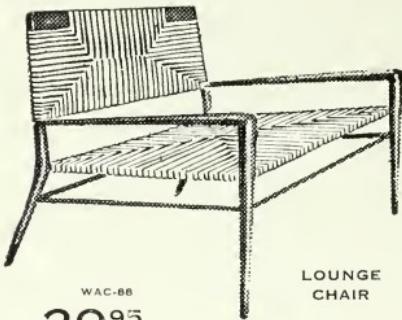
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